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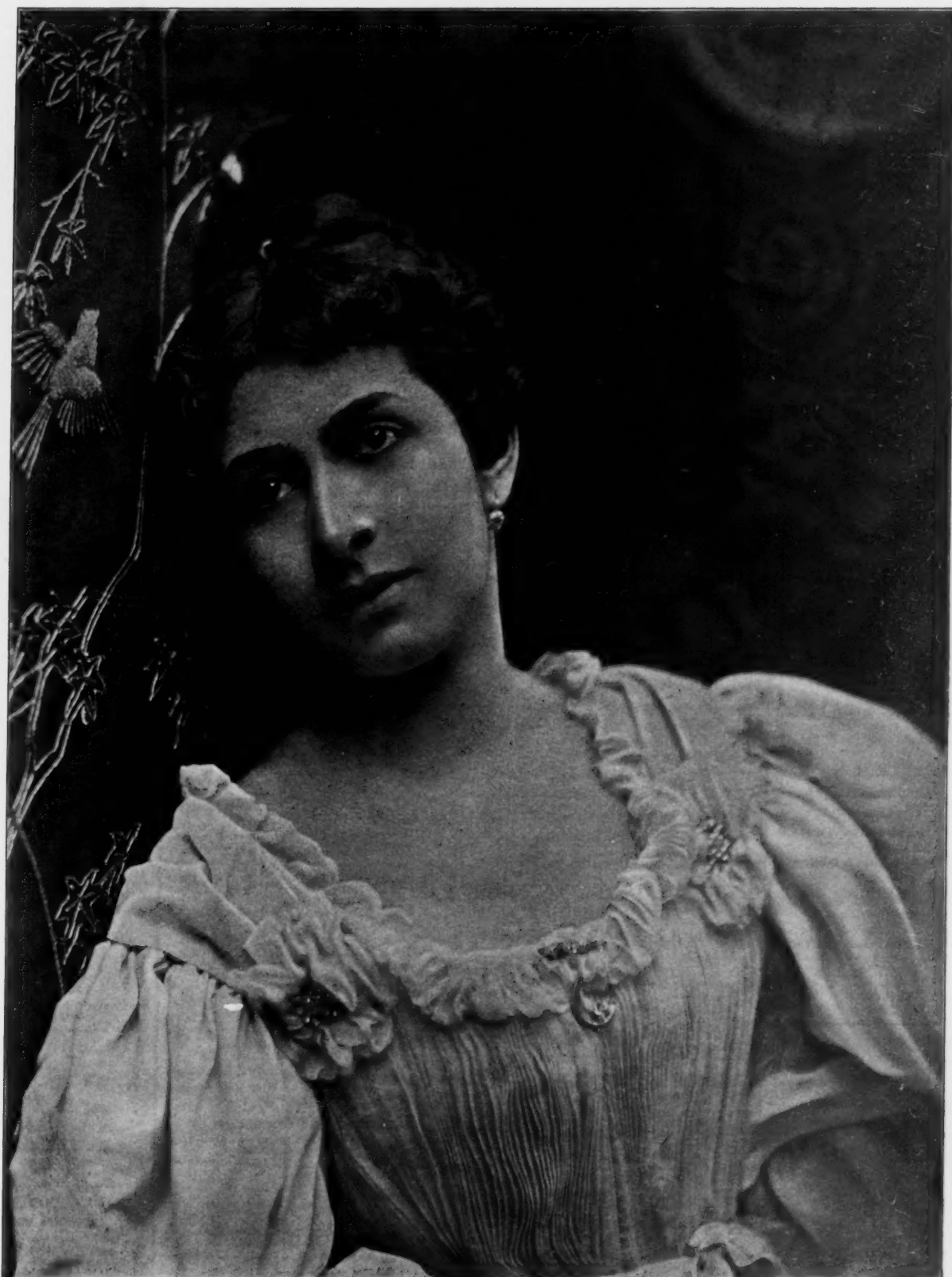
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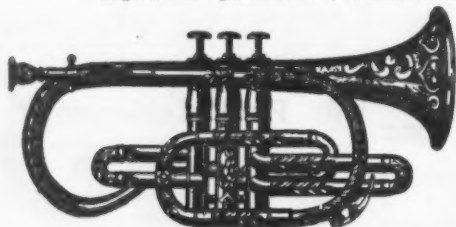
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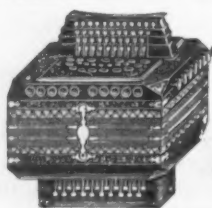
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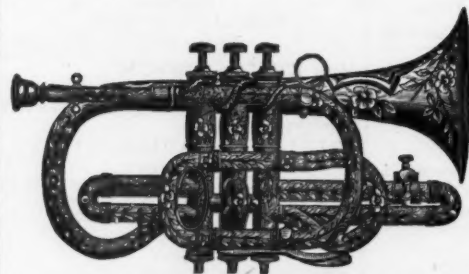
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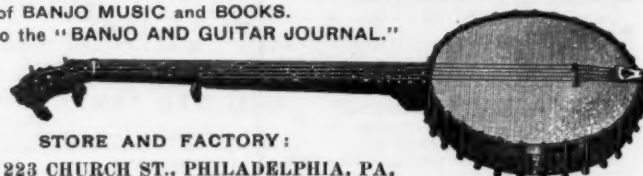
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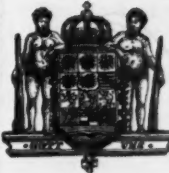
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THE musical season is fast drawing to a close, and though the last week did not show any ebbing away of the flood of concerts by which we have been deluged nearly all winter, the really important musical events are growing scarcer from day to day. Soon, as spring time is approaching, as the birds are taking up their roundelays, it will grow quiet in Berlin's many music halls, the weary and overworked critics will lay aside their pens and the opera house forces will migrate from their old but *distingué* home Unter den Linden (which will be closed for renovation) to the elegantly refitted and partially rebuilt new quarters at Kroll's, where they will hold forth, as it is now promised, all summer and without the usual vacation. In order to give some of the most hard-worked members of the personnel a chance for a furlough, guests from all parts of the world will be engaged for the Kroll summer season, which will begin with the end of May and will be continued until the old Royal Opera House has been completely renovated, repaired and refitted with steam heating and all modern improvements.

Meanwhile, don't let me rush the season, but let me tell you what happened in Berlin musically during the past week.

The round of routine was opened on Tuesday night of last week with a popular Lieder Abend given to a full house at the Philharmonie by Mrs. Lillian Sanderson. She is no relative of the renowned Sibyl of the Eiffel tower voice, albeit she is also an American, but her real name was never Sanderson and now it is Mrs. Rummel. Again, she is no relative of Franz Rummel, who, however, also has an American wife, née Morse, the only daughter of the late Professor Morse, the inventor of the Morse telegraph system. I go into this genealogy somewhat explicitly because lately I have been asked these diverse questions over and over again and even by people of whom it might be supposed that they knew these things without having to be told.

However, all this has nothing to do with Mrs. Lillian Sanderson the singer. In person the latter is still a well preserved and even prepossessing lady of the blonde, *bien potellée* denomination. In the matter of voice, however, time has not dealt with her quite as generously, though it must be confessed that her soprano voice, while it most plainly shows the ravages of wear and tear and probably never was one of the strongest, under skillful management is still pleasing in the middle register. In the higher notes, however, it has grown sharp and thin and the lower register is now very nearly *nil*. Her *Vortrag* is piquant and often interesting, but I cannot stand it for any length of time, on account of the affected conception not only, but also and more especially on account of the affected style and mannerisms of delivery with which Mrs. Sanderson addresses herself to her public. The latter, however, seems to like it and the lady last Tuesday night came in for a good deal of applause. I heard from her some old stand-bys, by Schumann, Mozart and Chopin (Das Ringlein), and also a new and very characteristic song, Der Verrückte Geiger, by E. Hess, a composer whom Mrs. Sanderson claims to have discovered; Tschakowsky's suggestive song In Mitten des Balles and an ingenious little Lied, Ach Wer Das Doch Könnte, by that clever American composer Wilhelm Berger, who also was the excellent and most musically accompanist of the occasion.

Later on in the evening I was witness at the Singakademie of the still further triumphs of our protégé Josef Hofmann, who gave his third piano recital amid apparently and justly increasing public interest.

I had missed the Schumann Faschingschwank and the Chopin F minor fantasia (the program dispensed with the usual Bach prelude and fugue and Beethoven sonata for opening and the everlasting Liszt Hungarian rhapsody for closing numbers). I was in time, however, for two charmingly sung Chopin-Liszt Chants Polonais, of which the second one (in G) was most enthusiastically redemanded. The most interesting number on the program, also the most exacting one and the one most musically performed, was Anton Rubinstein's op. 88, Theme and Variations in G major. It is one of the master's most difficult works, and I heard it performed by the composer not very long before his death at one of his three Bechstein Hall recitals with programs of only his compositions for piano. While I was again, and most forcibly, struck with the resemblance of

Josef Hofmann's style and tone to those of his late teacher, I must pay the young man the compliment that he performed many of the very intricate variations, especially that most formidable of all, the last one, with more clearness than they had been given by even the composer himself and that altogether his reading of this work was something marvellous. In the interest of performer and public, however, and in fact also in the interest of the composition, some of the many variations of this over-long work should be excised. If done with taste it will benefit all parties concerned.

Three little compositions by Josef Hofmann were next in order. Two of them, a graceful and quite Chopinesque mazurek in A minor, and a somewhat less important but also very pretty oberek in D, are still in manuscript. They were only recently written; a scherzo in B minor, however, bearing the number op. 16, was composed when Josef was still Josio, and was aged twelve. I cannot say that it pleased me less than the more recent emanations. On the contrary, I found it more spontaneous and more original, and if applause counts for anything the public also seemed to like it best.

The recital closed with a dainty performance of Rubinstein's A minor barcarole, and a most virtuosic one of the same composer's C major study on false notes. After that the usual scenes of applause, hurrahs and recalls ensued, until Hofmann had responded with two encores—Moskowsky's Etincelles and a Transcription (I don't know by whom) of the Liebestod from Tristan und Isolde.

The Klindworth-Scharwenka Conservatory claimed public attention twice during the past week, the first time on Wednesday night, when at the conservatory hall a teachers' evening was given in commemoration of Anton Rubinstein.

The program contained only compositions by the dead master, and was interesting as well as varied. It opened with the third movement from the fantasia for two pianos, performed by Dr. Ernst Jedliczka and Miss Agda Lysell. Then Dr. Hugo Goldschmidt sang the following Lieder for baritone: Sehnsucht, Gelb rollt mir zu Fuessen and Es blinkt der Thau. Next the A minor sonata for violin and piano was played by Prof. Waldemar Meyer and Dr. Jedliczka. The latter eminent pedagogue also played five pieces for piano, Prelude, Sarabande, Serenade, Melody and Valse Allemande, and the program closed with two songs for tenor, Die Thräne and Wo? sung by Concertsinger Marzen. Mr. Moritz Mayer-Mahr played the accompaniments.

On the same evening in Bechstein Hall Mr. Catharinus Elling, a Scandinavian composer, gave a long sample program of his own works, mostly yet in manuscript and also deserving to remain so forever and three minutes longer.

The composer, who participated in the actual performance only as an accompanist of his own Lieder, had for the reproduction of his instrumental works the valuable co-operation of Prof. Carl Halir and Robert Kahn. These eminent members of the staff of the Royal High School for Music played in finished style the most important and pretentious work on the program—a sonata in D major for violin and piano. It is sadly lacking in new or even pregnant original ideas and is mere old-fashioned *Schablone* work. The same may be said, and to even stronger degree, of a little duettino and two Tanzweisen for the same instruments. The Lieder, seventeen of which figured on the program, don't amount to anything. They are awfully childish in conception and amateurish in execution. Nine of them were sung by Miss Adelina Herms, a good concert contralto, and the other eight by A. Van Eweyk, the American baritone. They struggled hard and with praiseworthy conscientiousness for the composer, but they could not help him to a success.

Eugen Gura, the renowned Munich baritone and ballad interpreter, at his third and last Lieder and Balladen Abend at the Philharmonie on last Thursday night was in recuperated vocal condition, and before a large and very appreciative audience was able to give some of the novelties which he had promised. They formed the first part of the excellent program and began with a cycle of Gesänge aus Koenig Elf's Lieder, by Henning von Koss, the music critic of the *Kreuz Zeitung*. This is op. 8 of my song-gifted confrère and is well worth the attention of singers who look for novelties, but none of the four Lieder which Gura gave is quite as strong or taking as the same composer's Spring Song.

On the other hand, four Lieder by Richard Strauss are among the best productions of the kind of modern times. They are exquisite in the musical characterization of the meaning of the text and are always *recherché* and refined in harmony. The accompaniments are also highly musical, but very difficult. Gura sang Du Meines Herzens Kroenelein, from op. 21; Ach Weh Mir Unglückhaftem Mann, op. 24; Heimkehr, from op. 15, and Wie Soltten Wir Geheim Sie Halten, from op. 19, of which the serio-comic song of the woe of the unhappy man was most enthusiastically redemanded. It is a very happy *trouvaille* of Richard Strauss, and although very difficult will repay the efforts

of an artistic singer. The last named Lied is a very passionate setting, with a lively triplet accompaniment, of some pretty, erratic lines of the late Count von Schack. Gura's art reached, in the delivery of these Strauss songs, its climax, but I liked him also very well in Schumann's op. 39, Liederkreis. The Loewe ballads I could not stay to listen to, as I wanted to hear a portion of Fabian Rehfeld's simultaneous concert in Bechstein Hall.

Fabian Rehfeld is one of the concert masters of the Royal Orchestra, not an imposing man nor an imposing artist. Yet there is something in him, and if you don't hear too much of him you can stand it—for a while, at least. He plays somewhat old maidenish, quite coyly and a little tenderly, and then all of a sudden he seems to remember that that is not the style a real man ought to play the violin, and, without warning or further ado, he begins to scratch furiously, explosively and by no means agreeably. I leave it to Mr. Abell to give you a more satisfactory technical explanation of the old fellow's playing, but that is the way it struck me and so I put it down. As a composer Mr. Rehfeld is almost or even a little more old fashioned than as a performer, for he turns back some 200 years for what he thinks he has to say, and I heard from him a toccata in D which is as Bachian as it can well be imagined without being exactly cribbed, and a menuet in G, which might safely have been ascribed to Padre Marini without the danger of anybody's doubting the paternity. Of course these little things sounded, if not at all original, at least very pleasant.

Miss Helene Jordan, a concert singer, who cannot sing very well, and Mr. Alfred Sarmann, a concert pianist, who does not play very well, were the soli assistants at this soirée.

On Friday evening we had the fourth and last chamber music soirée of the Halir String Quartet at Bechstein Hall, on which occasion Ferruccio B. Busoni lent his most valuable services as pianist, chamber musician and interpreter of Beethoven in the performance of a program consisting of three of that master's works.

First the Kreutzer Sonata was played by Messrs. Halir and Busoni, in which the best of Beethoven's violin sonatas Busoni had by far the advantage of his partner, who on the said evening seemed not in his very best trim or condition. Anyhow, he was (an unusual thing with him) often off pitch, and played a bit scratchily.

The Beethoven E flat piano trio, op. 70, No. 2, was played by these artists, in conjunction with the excellent violoncellist Hugo Dachert, with a flawless ensemble, fine tone and in most felicitous reposefulness of conception.

The F major string quartet, op. 59, No. 1, I could not stay to hear, as I wanted to attend at least part of the tenth pupils' Vortrag-Abend of the Klindworth-Scharwenka Conservatory, which took place a little later on at the Singakademie.

That spacious place I found crowded with the relatives and friends of the pupils who were to appear at this public exhibition of the latter's musical progress and accomplishments. Even the Princess Leopold was present for a while to listen to the singing of one of the young lady pupils in whom she seems to take a personal and most kind interest. To give you an idea of the variety of the excellent work done at this conservatory, I shall have to reprint for you a copy of the complete program. It would, of course, lead me too far and would be to no purpose were I to give you an account of each individual performance, but on the whole I was very favorably impressed with the work done by the several aspirants to future fame, and it speaks volumes for the earnestness and the thoroughness of the various teachers. If I should single out as specially worthy of mention one or the other of the performances, it would be that of the little ten year old violinist Carlotta Stubenrauch, who is both well taught and talented, and of Miss Alice Moir, a young Scotch pianist and a pupil of Klindworth. Here is the program in full:

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Vier Lieder für Soprano—	
Lied der Mignon.....	Schubert
Resignation.....	Schumann
Ihre Stimme.....	
Wiegenlied.....	Lessmann
Frl. Susanne Triepel (Classe der Frau Amalie Joachim	
und des Herrn Dr. Goldschmidt)	
Praeludium und Fuge, A-moll.....	Bach-Liszt
Rhapsodie No. 10.....	Liszt
Frl. Else Kutzki (Classe des Herrn Dr. Jedliczka).	
Concert No. 1, für Violine.....	De Bériot
Carlotta Stubenrauch (Classe des Herrn Hof-Concertmeister	
Grimberg).	
Rigoletto Fantasie.....	Verdi-Liszt
Frl. Toni Nürnberg (Classe des Herrn Ph. Scharwenka).	
Concert, D-moll II. und III. Satz.....	Rubinstein
Miss Maude Smith (Classe des Herrn Dr. Jedliczka).	

Drei Lieder für Alt—	
Mir war's im Traume.....	Bungert
Sind es Schmerzen, sind es Freuden, aus dem Liedercyclus	
Magelone.....	Brahms
S' Sträusale.....	Humperdinck
Frl. Meta Zahn (Classe der Frau Joachim) und Des Herrn	
Dr. Goldschmidt).	
Sonate, F-moll, op. 57, I. Satz.....	Beethoven
Frau Gertrud Lemke (Classe des Herrn Ph. Scharwenka).	
Vieux Menuet.....	Sgambati
Galop.....	Rubinstein
Frl. Auguste Hopf (Classe des Herrn Prof. Klindworth).	

A gentleman whose name is August Hensel, and whose usual daily occupation is that of a broker on the Stock Exchange, once a year exchanges the floor of that institution for the podium of the concert room, and his numerous friends from 'Change exchange their change for a concert ticket, and for a change go to hear their friend sing Lieder, instead of singing out the quotations of Disconto Commandit and other favorite papers. Well, one thing is sure, these friends get their money's worth, for Hensel, though to all intents and purposes only an amateur, sings well and with nice musical expression (sometimes a little overdrawn), and he has a somewhat dry but not displeasing high lyric baritone voice.

His selections were interesting and well chosen, as you may see from the appended program:

Mit Myrthen und Rosen.....	
Der Soldat.....	Robt. Schumann
Jung Volkers Lied.....	
Provenzalisches Lied.....	
Zigeuners Vater.....	
Im Schatten der Platanen.....	Hans Hermann
Vom Scheiden.....	
Zwei Engel.....	
Höchstes Wunder.....	

(Klavierbegleitung hat der Komponist gütigst übernommen.)

Die drei Zigeuner.....	Fr. Liszt
Der Musensohn.....	Fr. Schubert
Wie glänzt der helle Mond.....	
Dem blühenden Sommer.....	Chr. Sinding
Fröhlich der junge Vogel fliegt.....	
Traumlicht.....	Carl Löwe
Der Mummelsee.....	
Nachts.....	P. Cornelius
Le Beau Séjour.....	Altfanz. Lieder (1700)
Chanson à Manger.....	

Of special interest to me were the new Lieder by Hans Hermann, who accompanied them in person. This young man, who a short time ago was but a poor, ill paid double-bass player in a Dresden orchestra, has sprung into fame rather suddenly, but extensively. Some of his Lieder are really remarkable and show a big dose of originality of invention as well as a fine turn for musical characterization of the text. Lately, however, when several publishers have offered him considerable money for everything he writes, he has fallen into the fault, so easy to comprehend, of writing too fast and not sufficiently criticising his own doings. He wants to make hay while the sun shines, and overlooks that in so doing without the application of good judgment he may kill the goose that lays the golden eggs. Still Hermann has talent, and I wonder that so far I have not yet seen his name on many American Lieder programs.

It is not often the case that I go to the Concerthaus, for the orchestra there under Meyder's direction is really too bad. But when there is anything new of importance to be heard there I usually attend anyhow, and try to discriminate between the works produced and the performance thereof. This was particularly necessary last Saturday night, when some orchestral novelties by August Scharrer were played for the first time and under the composer's direction. I am told that the so far unknown composer is a lieutenant in the German army. If this be true he is all the more to be praised, for, besides being a man of much talent, he has found time to make an excellent musician of himself. I heard three movements from a ballet suite which have the true Goldmark Oriental flavor about them, both in the coloring of the orchestration and in the harmonics and melodic structure, especially in the A minor allegretto. The little waltz movement in G is contrapuntally interesting. A festival march in E flat for grand orchestra is very Wagnerian, and although not exactly original in ideas is very well written and effective.

Mr. E. Severin sang Die Vestalin, a Gesangscene for baritone and orchestra, and three Lieder by Scharrer, all of which were really well worthy of a place on any program. The last Lied, Katerstücke, is very humorous and in happy imitation of the antique style. The composer accompanied on the piano as well as he handled the stick over his orchestral forces. Severin sang with unusual intelligence, and the Lieder were received with so much success that an encore was in order, which was granted, and consisted, as I surmise, also of one of Mr. Scharrer's Lieder.

On the same program figured a "ballad solo for cornet, à piston," by my friend Gustav Lazarus. It turned out to be no ballad at all, but a somewhat transcribed and slightly altered setting of Wieniawski's Legende for violin, the melody of which Lazarus gives to the cornet, which plays it

in F minor, while in the original the violin has it in G minor. Well, that's what some people call composing.

I come now to the last musical event, and one that I have alluded to several times before. I mean last night's performance of Händel's Messiah by the Wagner Society. Das Unzulängliche—hier wird's Ersigniss Das Unbeschreibliche—hier ist es gethan, as Goethe has it in the final lines of Faust.

First of all I want to mention that we have two Wagner societies, the Berlin Wagner Society and the Berlin-Potsdam Wagner Society, which latter, on account of its aristocratic tendencies and membership (first president, Privy Councillor Von Seckendorff; vice-president, Captain Von Chelius, &c.), is sarcastically called the Von Wagner Society by some to distinguish it from its original and at the time of its foundation very useful Berlin Wagner society. It was, however, the Von Wagner Society which came to the—to many—somewhat astounding conclusion to give last night's performance of The Messiah. I say astounding, for truly Wagner societies have not been established to give performances of old standard and acknowledged masterworks, which moreover are given here winter after winter by choral organizations who make that genre of music their specialty. Truly the aims of Wagner societies and their raison d'être are of different natures. If they have to-day outlived the sphere of their usefulness, or at least their necessity, let them disband. Still, I should think that they could employ their time and activity—not to speak of money—better in the study of as yet unacknowledged works of merit of later or quite modern music than to bestow it upon Händel's Messiah, especially as Wagner himself held none of the highest opinions about this composer. See what he says in his Gesammelte Schriften (Vol I., page 244) about the overture to The Messiah and you will have an idea of Wagner's idea of Händel.

Well, I am told upon very good authority that it was Emperor William II.'s wish to hear a good performance of The Messiah which had given the principal or perhaps sole impetus to this production of Händel's chef d'œuvre by the Berlin-Potsdam Von Wagner Society. His Majesty, who goes to England quite frequently and who through his august mother is prone to English influences, had probably heard in English that there is in existence such a work as The Messiah by Händel, that it is sung in England so and so many times every year, that many people there greatly reverence the work and even listen standingly to or stand up when they listen to the Hallelujah Chorus, and so His Majesty may have gotten curious to hear The Messiah. That he did not want to hear it sung by the Singakademie chorus under Professor Blumner's direction I cannot blame His Majesty. The composer of the Song to Aegir is far too musical for that. In fact he would probably have fallen to sleep had he gone to the Singakademie, just as I did at the Messiah performance there of a week or ten days ago. So His Majesty spoke to his particular protégé, the captain of the Hussars, Baron von Chelius, and thus last night's Messiah performance came to pass.

If it had needed any further excuse than the Emperor's wish, such excuse might easily have been found in the undeniable fact that the performance itself was a very good and fresh one; indeed so good and fresh as Berlin has probably not heard since the time when the Singakademie chorus and Professor Blumner were all still good and fresh, and that is most certainly a long time ago. What surprised me most was that Court Conductor, alias "old man," Josef Sucher (in reality he is not yet so very old) had entered into the thing with a rare spirit of devotion and understanding which one does not often find in an operatic conductor. The chorus, gathered ad hoc and consisting of the Munzinger female chorus, the Schnoeppf Gesang Verein and the Saengerbund of the male teachers of Berlin (Felix Schmidt, conductor), was very well drilled and sang with spirit as well as with precision. It was not a very large chorus, but as it consisted mostly of picked voices and as everybody seemed bent upon doing his or her level best the effect was altogether a very good one. Sucher held them well in hand and his opera chorus routine stood him in good stead.

The Philharmonic Orchestra had been greatly increased for this occasion, and the doubling of the woodwind and brass, together with the fine grand organ of the Philharmonie under the skillful hands of Dr. Heinrich Reimann, were of telling and at moments overwhelming effect in the grand choral portions. The Mozart orchestration was used. The soloists were all that could be desired, and as a whole superior to any quartet I have yet heard in The Messiah. Mrs. Emily Herzog, who has lately been suffering from occasional hoarseness, was in fair but not in her best voice, and therefore she was a bit disappointing. Mrs. Gisela Staudigl you all know and remember. Her big, noble alto voice has not diminished in volume or Klangschönheit since last you heard it at the Metropolitan Opera House some six seasons ago. The tenor Cronberger from Braunschweig had to jump into the breach for Georg Anthes from Dresden, who was originally announced for the part, but who fell ill. I don't think that the public had cause to regret the substitution, for Cronberger has a beautiful, agreeable tenor voice of the true lyric quality,

and he has also the true oratorio style of delivery, which is likewise rare in an operatic singer. The master singer, however, was Joseph Staudigl, who sang the bass part with a musical ability and intelligence which cannot be surpassed. His coloratura in the difficult aria Why Do the Nations Rage was a surprising feature, taken as it was in most rapid tempo and carried through without a flaw or break.

The vast audience seemed delighted with the performance all the way through, albeit applause was not indulged in and was promptly hissed down by the great majority whenever it made its timid appearance. It is evidently considered here as ill-befitting an oratorio performance, be it never so good a one. Very few cuts were made, the performance lasting from nearly 8 to close upon 11 p. m. The beginning had been set for 7:30, but the Emperor and Empress did not make their appearance until 7:53. "Precision is, &c., the politeness of kings!" There were several gentle hints on the score of that proverb in the papers this morning. Their Majesties stayed in the imperial box to the very last and then expressed their great satisfaction to all the artists in person. Joseph Sucher was handed by Baron von Chelius a pair of superb sleeve buttons as a token of the Emperor's satisfaction; the lady soloists received brooches, and the gentlemen, including the three conductors of the vocal societies which had lent their assistance, Dr. Reimann and Mr. Thelen, who arrange the business portion of the Wagner societies' concerts, were honored with the presentation of scarf pins bearing the letter W. Altogether the affair was so successful that it has been concluded to give a repetition of The Messiah performances at the Philharmonie to-morrow night at cheap prices.

Death called from this mundane sphere of activity and suffering yesterday Prof. Dr. Emil Taubert, the kind and genial house poet of the royal theatres. Besides his translation of the text of I Medici he lately wrote for Leoncavallo the libretto for the opera The Roland of Berlin, the composition of which the Italian master undertakes by the wish of the Emperor of Germany. Another libretto by Professor Taubert is based upon an adaptation of Bayard and Blum's well-known comedy Le Vicomte de Letorières, the composition of which comic opera is now nearly completed by the talented young composer Bogumil Zepler, the author of Brautmarkt zu Hira. The new opera is shortly to be handed to the Berlin Royal Opera House for acceptance for first production.

Moriz Rosenthal writes to me from Abbazia that he is in improved health. He will probably soon be heard for the first time in London.

Paul Kalisch made a success at Cologne lately in the part of Tannhäuser. Neitzel gives him a splendid criticism in the Kölnische Zeitung.

The last concert of the Berlin Philharmonic Orchestra, at Vienna, was a much bigger success even than the two preceding ones. Mottl conducted and, to judge by the criticisms, pleased the Viennese critics more than Weingartner, at which I am somewhat surprised. Before leaving Vienna the orchestra visited the central churchyard and deposited wreaths upon the graves of Beethoven and Schubert and the monument under which Mozart is not buried.

Sebastian B. Schlesinger sends me an invitation to a song recital at Paris, at which only his Lieder are to be sung by the Baroness de Reibnitz, mezzo soprano; Miss Berthe Schlesinger, soprano; Whitney Mockridge, the tenor, and by the composer, who owns a good bass voice. Mr. Reitlinger will accompany. I am sorry I cannot be present at Paris at the Hotel Continental on the 19th inst.

Conrad Ansorge has removed from Weimar to Berlin.

Mr. Rosenberg, representing the interests of Oscar Hammerstein, was in Berlin last week. O. F.

Three Choral Services.—Three choral services were given on the evenings of April 7th and 14th and on Easter Sunday morning at the First Baptist Church of Camden, N. J., by Mr. A. L. Manchester, choirmaster; Wm. Severns, organist. A full orchestra assisted.

A Zanesville Organ Recital.—Mr. Frank R. Adams, of the Ohio Wesleyan Conservatory, Delaware, Ohio, gave an organ recital on the 11th at the Trinity M. E. Church, Zanesville, Ohio, in a program of twelve numbers. He was assisted by Misses Helen Hamilton, soprano, and Alice Fell, violinist, and Mr. W. F. Gates, baritone, and Frank Kelly, organist.

Anna Bulkeley Hills' Musicales.—Anna Bulkeley Hills gave a musicale at her residence, 139 West Eighty-first street, on Thursday, April 18, from 4 to 7 o'clock. Mrs. Hills was assisted by the following artists: Mrs. Theo. J. Toedt, soprano; Mr. Chas. Herbert Clarke, tenor; Mr. Frans Remmert, basso; Dr. R. M. Davenport, baritone; Messrs. Carl Walter and Franklin Sonnekab, pianists.



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Spare thy advice, Friend Reuben; thee'll need the breath when thee comes to die.—RACHEL.

ONE who wants to realize the utter futility of suggestion must send advice across the ocean to Americans who want to study in Paris.

For the past three months these columns have been devoted to the subject of musical study in Paris, viewed from every possible standpoint—expense, needs, qualifications, mistakes to avoid, obstacles, advantages, ways of living and study, wisdom and foolishness of attempts, &c. Still here comes a steady stream of inquiries, two-thirds of which would never have been written had the writers taken home to themselves the thoughts expressed from time to time.

To make inquiries as to the wisdom of coming to Paris is one thing. A person is justified in that. To commence by showing up a total lack of the principal qualifications and requirements insisted upon, then to add: "I am coming to Paris on such a date and what had I better do?" What can a person reply in such a case?

One writes, for instance: "I have been scrimping and saving. By the strictest economy I can come to Paris. All I want is a bed, a stove and a roof. I don't care how I live, I am so determined to succeed!"

The first element of success is wisdom. Determination is only an influence.

Suppose, for instance, you want a dress very badly. You "must have it." You have scarcely money enough for the material, but so tense is your desire you tear down to a store, buy as much of the goods as possible, and have not a cent left to go on with. Where are you then? Where are the patterns, linings, trimmings, braids, buttons, threads, hooks and eyes? Where is the dressmaker, where the machine, where is the time for making, the labor of body, the tax of nerve? How much good is your material to you? You have jumped the means. Does that put the dress on you?

The only reason that this illustration is not complete is that the coming to Paris to study, short of funds, is infinitely more maddening, more pressing, and more disastrous in every way.

If ever there was a time that you needed money over, freedom from care, good food and plenty of it, a real resting place soothing for nerve and mind, it is while studying music in Paris. Nothing is possible without these. You miss just what you intend to gain, and where are you?

To begin with, you must calculate \$40 a month the very bottom price for living. At that you are more liable than not to get the most wretched trash in the shape of nourishment. The frugality of the French pushes to limits beyond the comprehension of our abundant and extravagant nation. They "arrange" goose-noses, rabbits' legs, insides of bones, brains, snails and mussels, old vegetables, poor meats, and pigs' toes divinely, so that many times you are betrayed into the idea that you are being fed. That means only two meals a day, and all extras are dearly bought. Their extras are our necessities—fire, light, bath (for bathing is a foreigner's whim in Paris), and wine like vinegar, for one dare not drink the water. Even then you famish if you work, and you freeze in winter, for there is no possible way of keeping warm even by paying for it.

One should count \$60 and \$70 rather than \$40, and I know girls paying \$80 a month who are only as they should be for study. Every cent less in your bill come off your strength, force, talent, personality and the chances of your success. You cannot cook for yourself. You get yourself all out of step with the nice, dainty, fresh girls who do not have to do so, and with whom you are obliged to mingle. You must care how you live. The life you seek compels it. If you must sacrifice yourself wisely for your "art" do something at home to earn plenty to come here with; yes, if you have talent enough to warrant it (?) borrow a lot, swing through here in good shape and pay it back with good, rich interest from your first success.

Do not come here poor. Do not try to make bricks without straw. Do not try to draw an elephant with a shoestring. Its the way of our nation; our men do it in business and on the Board of Trade, and look at them! One thing, however: they can accomplish something. If they break their own heads they can sometimes leave riches to their people. A girl gains nothing that way toward being a prima donna. She must be strong and gay, pretty, good

natured, light hearted to succeed in this line. The last thing on earth to do is come to Paris to study on "strict economy."

Another wants to come "just a year." She is "just wild to come to Paris." She will "work so hard." She is just sure she "can accomplish as much in one year as she ought to in two." She is "willing to risk what comes after."

Well, leaping in the dark means a dull thud somewhere—almost always. The most skillful burglars, even, rarely accomplish it whole. "Wild to come to Paris" means wild to buy an object with half enough money. It means starting for the pleasure of the start, without following or conclusion in mind. You are more at sea here than at home, for you are in mid-ocean, with a high sea running, and I assure you, if you expect a special pilot on board whose business it is to steer you straight, you are mistaken.

"Willing to work so hard" is only verbal hysteria. You are keyed up by your wishes to where you think you mean something; but you don't, and you could not carry it out if you did.

In manual labor, yes. By working faster or more hours you can make more dresses, type more pages, walk more miles or serve a greater number of people. But art—ah, that is the beauty of art! It is not achievement, it is growth. It is the taking on of an occult principle by an occult process, with time for the great factor. It is growth like that of the plants and trees, of the feathers in the dove's breast, of your hair, your eyelashes, the flesh on your bones.

You insist on becoming an artist in one year. You will force results by your desire. But see, dear girl, see! Suppose you want to wear your hair a certain way on a certain day, and it must be long enough in order to make that certain coil, what are you going to do about it? Anxiety, tears, all your coiffeur's art, are unavailing. You have got to let it grow. You want a certain tree to shelter a certain garden seat for your birthday party. Will watering and tilling, will gardener and sun and all the will in the world push those broad, flat leaves into place, and drape those over spreading branches according to your almanac?

In the beginning or development stages you can accomplish absolutely nothing in less than three years, and even in the repertoire stage little or nothing can be done in a year. I can imagine a teacher, a formed and developed musician, who had doubts in her mind as to certain points in her work, who should come here and in a year profit much by the counsels of more experienced artists. Students cannot.

Another wants to know the possible expenses outside of living. That is all right. Four dollars and five dollars a lesson are the general rates for the best teachers. That is not expensive, and were one teacher sufficient many girls would not feel it. Vocal teachers arrange by the month, two or three lessons a week, half an hour each or in a class, as high I believe as \$75 a month and as low as \$40—the same teacher. I must say here that I know of teachers being extremely kind and generous with pupils—even unpromising ones—who were cut short of funds at home or had used up all they had. A word in regard to this.

Very few of these Paris professors are very rich, even for Paris: they would be poor with us. Those who are so have made their money hard as slave drivers, by time, eighteen or twenty lessons a day and economy. They have, every one of them, heavy steady running expenses, while pupils and their payments are unsteady and flickering, and the working season is excessively short. Fifty dollars, sixty dollars and seventy dollars, even, are not exorbitant rates. I really see no reason why pupils should expect to beat down these teachers to \$30 or \$40 simply because they want very much to take lessons of them and cannot afford it. When, as I know has been done many times, the teacher generously forgives a pupil one month, two, three months, or 200 or 300 frs., or allows her to stay on as a pupil after payment has become more than dubious, I for one consider it cause for deep and lasting gratitude and not as a matter of course. Further, I do not see how pupils can thus become beggars and pensioners on people upon whom they have no claim and who make their own money by real toil. The singing teacher is not all. There must be a diction teacher at from five to twenty frs. a lesson, a French conversation teacher at from three to eighteen or twenty frs., a teacher in gesture or dramatic action, an accompanist, and often a solfège or other supplemental professor, all about the same price—the higher the better. The girls here are all taking from fifteen to twenty-two lessons a week, so you can figure it up yourselves, allowing five frs. to a dollar.

Then comes the going and coming to and from these different teachers, all at different corners of the city.

City travel is done in Paris (the first city on the globe?) by means of old stage coaches, such as were used in our country in the days before our great-grandfathers were little boys. As admission is denied into these coaches after the regular seats are filled, from three to six or even a dozen busses may pass by, leaving the passengers standing on the street corners. As from five to fifteen minutes must intervene between the busses, one is liable to stand waiting from half an hour to three hours—not only liable but exceptions are rare during the busy

hours when speedier travel is possible. In winter, during the rain and with snow and mud on the streets, the impressiveness of the performance is increased. Even the few electrical tramway busses are so far apart that little convenience is gained.

Well, there you are with Professors X, Y and Z waiting for you. Their lessons are paid for whether you take them or not, so what is to be done? Hail a fiacre at thirty-five cents. Cheap enough till you find that you are in the same plight coming home, and must duplicate the fee. That, taking place ten or a dozen times a week, walks off with your money, and nothing whatever to show for it.

Then you must keep dressed nicely; not richly, but absolutely neat and fresh. It is Paris habit, and the teachers' studios are all like drawing rooms. This, with your omnibus travel, standing about in rain and mud, and the long walks you are forced to make to get anywhere, is not an easy matter, and calls for continual replenishment and care in wardrobe, of which shoes and gloves are the worst feature.

Music, too, is expensive, and must be had. Pianos rent from ten to twenty frs. a month, tuning and cartage extra. This does not count unexpected expenses, which are certain as expected ones. It does not "dream" of little purchases cheap and necessary, bath, pourboires like fine hail, nor concerts, which were a big part of your plea for coming to Paris; five frs. is the lowest price for concert tickets. There is a place in the Lamoureux Cirque for two frs. sometimes, but you feel as if you were in an orphan asylum in it.

Count from \$1,500 to \$2,000 a year to cover your necessary expenses, and plan for its surety for three years before deciding to come to Paris.

Another point about concerts: you cannot attend them, as on account of the bus arrangements you cannot get home till next morning ever; and where is your breath and your snap at next morning's lesson, getting to bed at 1 or 1:30 A. M.?

Another writer wants to know if there are any cheap beginning teachers here. Not sufficiently advanced for the big teachers, she wishes to commence with those more moderate in expense.

That is a reasonable idea, only it does not work here. All the big teachers begin at the beginning, according to their way of beginning, and they charge the same for beginners as for those more advanced, which is all right. If you should come here and take lessons from a young teacher or an inferior one, you would only waste time and money, as you would have it all to do over again. There are sometimes, I believe, pupils of teachers who do some preparatory work, and are modest in price.

Another girl is in bad health and comes abroad for change. She thinks to "work in a little music while in Paris." She wants board that is "not extravagant" and teachers that are not "over high," and she would like a French family where she could learn her French "gratuitously."

Well, she would much better get her change and make her health good before coming to Paris to work in a little music, unless, indeed, she wishes to fritter her time and money away for fun, as one would crumble cake before ducks on a summer pond. All extravagance is relative. A man who has only five potatoes and eats four instead of two and a half is extravagant. A man who pays \$900 for a dog is not, if he owns \$9,000,000. Over high is also a relative term, the standard of high not being indicated. No French people will take a stranger into their home unless they want to make money. If needing to make money they do not care about giving a free French education to a foreigner, and I do not know that I blame them. It is wise to bring over money to study French with here, as one does not breathe it in with the air. It must be studied and taught.

Those wishing further information on these lines please look up THE MUSICAL COURIER of September 26, October 10 and 31, November 14, December 5, 12, 19 of 1894, January 2, February 6, 20, 27, March 20, April 3, 10, 17, 24 of this year.

Those asking about the Conservatoire, look up THE MUSICAL COURIER issues of February 7, April 25, August 29, September 5, 19, 1894. The first date contains the rules and regulations governing the institution. In addition will appear in a week or two a revision or supplement of those articles, indicating changes and additions and answers to all questions asked. But read up the back numbers previously, as it will be impossible to repeat all.

The American pupils in the various Paris school rooms will be the subject of letters in the near future.

"How are the rights of a musical work discovered long after the death of the composer to be protected, as, for instance, in the case of the opera by Haydn recently discovered in Vienna?" By an Austrian law of the year 1846 all rights of the work are protected against reproduction for thirty years after the first presentation of the work; and against representation, without consent of the heirs, ten years after the first representation. The heir in this case is, I believe, the young man who discovered the work.

Great success here for the little boy pianist Raoul Koczalski, who has just finished three concerts consecrated

to Chopin at the Salle Erard. He loves also Bach, Beethoven, Mozart, Schumann, and the critics seem to be unanimous in their patronage. In the next concert he plays a mazurka and gavot of his own composition.

A brilliant pupils' concert was given last night at the home of Mme. Renée Richard d'Ozouville. Mmes. Dmitrenko, Pascal, Lalla Miranda, Telska, Sidner and Luziny deserved more than usual recognition. Mme. Richard sang stanzas by Mme. Ferrari, who accompanied, and in the sacred drama, *Le Miracle de Naïm*, by Marechal. Miguel, by Meilhac, was given with excellent support. More anon.

Calvé is back in Paris. She is here to create the rôle of *Guernica* in that opera, by Paul Vidal, which is in rehearsal. Meantime she sings in *Carmen*, *Cavalleria Rusticana* and *Les Pêcheurs de Perles*.

During Easter week at the Opéra Comique will be given *Pré aux Clercs*, *Fille du Régiment*, *Lakmé*, *Rendez-vous Bourgeois*, *Mignon*, *Portrait de Manon*, *Vivandière*, *Paul and Virginia*, *Mireille* and *Le Chalet*.

Mme. Saville, returning from Moscow, where she has had grand success, continues her engagement at the Opéra Comique in *Paul and Virginia*.

On Good Friday M. Lamoureux gives the following: Overture to *Iphigénie en Aulide*, Gluck; Walther's Prelied, from the *Maitres Chanteurs*, Wagner, by M. Kalisch; *Madeleine au Désert*, Rey, by M. Delmas; *Marche de Pèlerins*, *Harold*, Berlioz; air of *Donna Anna*, Don Juan, Mozart, by Mme. Lilli Lehmann; *Dernier Sommeil de la Vierge*, Massenet; *Adieux de Wotan*, from *Valkyrie*, Wagner, by M. Delmas; overture of the *Fuite en Egypte*, Enfant du Christ, Berlioz; *Tristan et Iseult*, second scene of the second act, Wagner; *Iseult*, Mme. Lilli Lehmann; *Tristan*, M. Kalisch; *Brangäne*, Mlle. Mangin; *Lohengrin*, introduction of the third act, Wagner.

Colonne's program for the same day is 10, *l'Enfant du Christ* (Berlioz), interprétée par Mlle. Marcella Pregi, MM. Fournets, Warmbrodt, Bérard; *Nivette et Cheyrat*; 20, le deuxième tableau du premier acte de *Parsifal* (Wagner); 30, des fragments du *Requiem* (Berlioz).

At the Conservatoire, *Symphonie en la mineur* (Mendelssohn); *Requiem* (fragments) M. Ch. Lenepveu; *a*, *Dies Irae* (chœur et solo); *b*, *Preces meae* (duo); *c*, *Confutatis* (chœur et solo); soli: Mmes. Maria Vachot, Devisme. Concerto pour violon, M. Hugo Hermann (Beethoven); *Motet*, double chœur sans accompagnement (J. S. Bach); Overture d'*Euryanthe* (Weber). Le concert sera dirigé par M. P. Tafanel. And at the Salle Bodinière a splendid concert spirituel is arranged by the Countess de Trédern, in which Massenet's *Marie Magdaleine*, *Le Golgotha* and *La Résurrection de Jésus* will be sung by Mme. de Trédern and MM. Warmbrodt and Augues. Concerts are given the entire week, under the same patronage and at the same place, for the benefit of the poor.

The program for the first Paderewski concert at Salle Erard the 18th is:

Fantaisie and fugue, Bach-Liszt; *sonata*, op. 53, Beethoven; *Sonata*, op. 11, F sharp minor, Schumann; *barcarole*, *mazurka*, *preludes and études*, Chopin; *nocturne*, Paderewski; *valse caprice*, Rubinstein, and a *Liszt rhapsody*.

Mme. Roger-Miclos has returned to Paris after a successful tour in Germany. She had a grand triumph at Mulhouse, where she played for the Society Philharmonie. In a couple of weeks she goes to London.

Mme. Henry Jossic gave a recital at Salle Pleyel on Friday. A soirée musical, under the auspices of the "Société des Compositeurs de Musique" (founded, by the way, in 1862), contained many valuable things, among them compositions by M. Ad. Deslandres, organist of St. Marie de Batignolles. A pupils' concert, by M. Lucien Bourgeois, organist of Notre Dame de Lorette, was a success musically and socially. Works by Saint-Saëns, Thomé, Widor, Wekerlin, Bach, Bizet, Heller, Herz, Schubert, Raff, Mendelssohn and Chopin were given. M. Bourgeois is one of the most savant organists in Paris, and a most courteous and amiable gentleman.

The six valuable concerts given by M. I. Philipp's quartet with assistance of eminent artists have closed.

The Trocadéro concerts are well attended by enthusiastic and appreciative audiences. M. Guilmant is surpassing himself on the organ, and won new distinction this week by his *Marche Funèbre*, No. 2, and his exquisite cadenzas composed for the great concerto in F by Händel. Bach, Schutz, Rheinberger and Sweelinck were also royally interpreted.

On Good Friday, at the church of the British Embassy, after evening service, Stainer's Crucifixion was sung by a select choir of sixty voices, under the direction of Mr. Percy J. Vincent, organist and choirmaster of the church.

Miss Florence Gage, of Memphis, Tenn., was soprano soloist; Mrs. P. J. Vincent, contralto; Mr. J. T. Vincent, tenor; Mr. C. H. Davies, bass, and Messrs. Holland and Humphreys were other prominent voices. Miss Gage is well known to musicians in Paris as well as in America, being a musician of rare intelligence and culture, in addition to possessing an extremely beautiful voice. Following her musical studies under the best teachers in Paris, without any intention of public life, and with the sole impulse of love for music and desire for its perfection, Miss

Gage is a refreshing example of sincerity in study and depth of musical thought among our American students in Paris.

Mr. J. T. Vincent, the tenor, brother of the organist, came all the way from London to Paris to assist in the interesting service. In the audience were Lord and Lady Dufferin and many prominent members of the British legation.

The Holy Week programs of the Church of St. Gervais, under the direction of M. Chas. Bordes, with the chanteurs de St. Gervais as interpreters, were revelations in classic sacred lore. It seems as if all art must be benefited by this bathing in the springs of original classic simplicity, insisted upon by the best of our French music leaders.

FANNIE EDGAR THOMAS.

Divorce and Marriage.

A TELEGRAM from Baltimore dated April 24 contains the following information regarding musical people well known in certain circles:

Professor Faelten, now of the Conservatory of Music in Boston, secured a divorce to-day from his wife. Soon after the decree was signed Prof. David Melamet, the composer of the prize Columbian ode, who was the co-respondent in the case, secured a marriage license. He will be married to Mrs. Faelten to-morrow. The decree gives Professor Faelten the custody of the two older children. The two younger, whom Mrs. Faelten admits are offspring of Professor Melamet, will remain in the mother's custody.

Professor Faelten is a brother of Director Carl Faelten, of the New England Conservatory of Music, Boston. Melamet was formerly conductor of the Germania Maennerchor, of Baltimore, but recently resigned, probably on account of the very question involved in the proceedings described in the above dispatch.

A Violinist's Romance.

ON a bright starlight night in January the Academy of Music was filled from pit to dome. The great violinist Signor Salvati was to appear. He was very young, and yet he had reached the zenith of his fame. With a soft, caressing motion he drew the bow across the strings. The house held its breath to listen. In one of the lower proscenium boxes sat a girl of nineteen. Behind her, leaning on the back of her chair, was a young man whose gaze of rapt admiration never withdrew itself—a man of superb form, and with eyes and hair as dark as the night—eyes which glowed with feeling as they dwelt upon her face.

She turned to him, as the music died, with a quick drawing of her breath.

"Tell me," she whispered, "was it not perfect?"

"I did not hear it; I was thinking but of you."

A vivid flush, almost of annoyance, rose to her brow, but at that moment the young musician, recalled by the thundering plaudits of the people, reappeared.

His gaze now wandered over the house, finally resting on the exquisite face. He gave a sudden start. Of what, of whom did it remind him? For a few seconds their eyes met; then with a sudden inspiration he drew his bow.

What was he playing? It was a cadence no man had ever heard before. It began in a storm of grief; then followed a lull, a sudden gleam of sunshine; then a heavy toiling of weary feet, but with that rift of sunshine never quite hidden by the clouds overhead; then came a burst of triumph, a song of victory, a transport of passion, and then peace.

The young musician was the lion of the hour. Fashionable ladies sought him out; invitations to fêtes and receptions and dinners rained upon him. It was at one of the latter that he and Miss Laurence met.

"What was it, Signor Salvati, that you played? It has haunted me ever since," she asked him.

"Some time," he replied, "I will tell you. Now, you shall know only that you were its inspiration."

"You do not teach?" she said to him one day.

"No," he answered, "but if you will be my pupil it will indeed be a pleasure."

"And your terms?"

"I need no gold," he answered. "It is that some day you shall hear my story."

"I see nothing of you, Selma," said Fairfax Farley, during the time. "Are you not ready to give me your answer, dear?" the man continued, "Why do you hold me in suspense?"

"True," she said, "you have been very patient. But be so yet a little longer. Let me be sure of myself. It is only for this assurance, Fairfax, that I wait."

Two weeks later he waited outside of Miss Laurence's home until Signor Salvati stood on the steps in the moonlight. An hour before Mr. Farley had made his adieu.

"Signor Salvati!" It was his voice addressing the musician.

"Yes," he responded, his surprise showing in his tone.

"I have waited for you," continued Mr. Farley, "in order to ask of you a favor. It is a great favor, but money need be no object between us. I am willing to pay you any price, however fabulous, and although I know it is out of

your line, I want very much that you should play one solo at my wedding."

"You are to be married! May I inquire to whom?"

"Miss Laurence is my betrothed. Had you not heard?"

"To-morrow night at this hour you shall have my decision," Salvati said, and rapidly strode away.

Before noon the following day Miss Laurence received Salvati's card. Pencilled on it were these words:

"Pardon my intrusion, and grant me half an hour's interview in which to bid you farewell."

Then schooling herself to be calm, she sat awaiting him.

"You asked me once, Miss Laurence," he began, "the story my violin told on the night we met. I answered you that sometime you should know. Would it weary you to hear it now? I must go back many years," he said, "to the time when I was a little lad, footsore and friendless. Nay, not friendless. I had one friend—a poor little piece of wood with strings across it; but I forgot that it was wood. Well, one day, strolling through the streets touching its cords, asking no alms—I never begged—a boy older than I, taller, stronger—a boy richly dressed, with a gold chain hanging to his vest—stopped and mocked me. I walked on silently. He followed me, and in an unprepared moment snatched my violin and snapped it across his knee, throwing it into the filth and mud of the street. I was stunned. Then he who had wrought the wanton, wicked act threw me a coin. It roused me from my stupor. I caught and hurled it back. At that moment a carriage passed. Seated within was a beautiful child—a little girl. She ordered the carriage to stop. She had seen something of my distress. Then with tender pity in her eyes and a voice like music she put her purse into my hands and bade me use its contents as I would. 'Some day,' she said, 'when you are a great musician, you shall repay me. Who knows? You may play at my wedding.'"

Signor Salvati strode to her side.

"You said perhaps I might play at your wedding. Command me, and I obey, even though I thus forswear my second debt to the boy who, a second time in my manhood, causes me the deepest misery my life has known."

"Of what are you speaking?" she said gently.

"Last night Fairfax Farley told me you were his betrothed."

"It is not true. He has wished it so, but I asked that he should wait. I know that it can never be."

The next night Fairfax Farley and Signor Salvati met.

"You have decided?" asked the former.

"It is impossible," Signor Salvati replied; "but since you so kindly have asked me to play at your wedding, may I not ask you to dance at mine?"

"Ah! you are betrothed, then? To whom?"

"Miss Laurence," the young musician answered, proudly. "Forget me not." *The Violin.*

Mrs. Orchard Engaged.—Mrs. Etta R. Orchard has been engaged as solo soprano at the First Central Presbyterian Church, Fifty-seventh street and Seventh avenue. She is a pupil of Signor F. Greco.

Leonard E. Auty.—Leonard E. Auty, the well-known tenor, will sing on May 8 for the Brooklyn Choral Club at the Brooklyn Academy of Music. The works he will sing in are *The Crusaders* and *Dvorák's Mass* in D.

A Thekla Burmeister Pupil.—At a piano recital given at Galloway College, Searcy, Ark., quite recently, Miss Pattie Dye was the sole executant. Miss Dye had been heard before in Searcy, but her increased proficiency evoked this from the local critic:

Miss Dye, who has heard last year for the first time in a recital of her own, has made rapid strides in her art; she has improved greatly in technique, force and animation, but especially the spiritual side of her playing has developed finely. Her wrists are more elastic and finger work clearer and stronger. Her touch is mellower in cantabile passages, and her easy and graceful style of playing shows unquestionably the training she received from her teacher.

Miss Dye's rendering of the Beethoven sonata was excellent; she played the first movement with beautiful dreamy expression and the last with great vigor and bravura. If any preference could be given to the other pieces we would mention Rubinstein's *barcarole*, Jensen's *Will-o'-the-Wisp* and Grieg's *Bridal Procession*, which were admirably given. The young lady deserves much credit and fully deserved the enthusiastic applause of her hearers.

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BRITISH OFFICE OF THE MUSICAL COURIER,
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GOOD FRIDAY, as usual, had its full quota of concerts, many organizations giving The Messiah, the most important by far of these being the Royal Choral Society. The concert dome at Kensington was filled to overflowing when the many admirers of this work of Händel's were given a great treat, many of the choruses being particularly finely rendered. The soloists were Mme. Albani, Mme. Belle Cole, Mr. Stantley and a young tenor, Mr. Chandos. The Queen's Hall Choral Society in the afternoon gave a fairly good performance of Gounod's Redemption, when Mr. David Bispham was among the soloists, singing the part in which he made so profound an impression last year, and his work on this occasion was even better.

Scarcely had the audience dispersed when another gathered for a miscellaneous concert, organized under the direction of Mr. N. Vert, and an assurance of the quality of the performance is given when I mention the fact that Miss Ella Russell, Madame Sapio and Mr. Bispham all lent their aid, and the artists further included a number of well-known musicians. At the Crystal Palace, according to custom, several familiar hymns were led by the choir, the audience joining with all their might in a most impressive rendering of the Old Hundredth, Abide With Me and Onward, Christian Soldiers. Miss Ella Russell sang Hear Ye, Israel and a selection from The Golden Legend in her usual successful way, and her work was much appreciated, for Miss Russell is a great favorite with Sydenham audiences. Mr. Edward Lloyd gave a fine exposition of Sound the Alarm.

At St. James' Hall in the evening Mr. Ambrose Austin organized a sacred concert, the first part of which was taken up by Rossini's Stabat Mater, with Mme. Amy Sherwin, Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Andrew Black. In the second part Miss Beatrice Frost made her début, and Mr. John Morley gave some selections. These are the more important of hundreds of concerts that took place in London and the provinces. The members of the Carl Rosa Opera Company were requisitioned in giving concerts in Liverpool and Manchester.

The Messiah was given in Norwich, when Miss Regina de Sales, the young American soprano, made a decidedly favorable impression, and Mr. Ffrangcon-Davies, who is now a great favorite in the Cathedral City, added to his laurels by his interpretation of this famous work, given under the conductorship of Dr. Hill. The proceeds of these performances on Good Friday are, as far as the

provinces are concerned, given to local charities, and those at Norwich arranged by Dr. Hill and Dr. Bunnett have up to this year realized no less a sum than £720 for the charities of the city. The same principals, under the batons of Dr. Hill, sang The Messiah a second time that day at Great Yarmouth.

The novelty at the Crystal Palace was a work by d'Albert, which was fairly interesting. The composition shows plainly the influence of Liszt, and the themes are well contrasted. It made a favorable impression. Aside from the music on Good Friday there has been a comparative dearth of concerts, and the after Easter season opens this afternoon with a concert by Mme. Albani.

Hänsel and Gretel reached its 100th performance last Thursday night. It has now been removed to the Savoy Theatre, where it is expected to run until the autumn, though I understand the Carl Rosa Company has arranged to give occasional performances of other operas at this theatre. Herr Humperdinck was invited to come over to conduct a special performance, but was unable to do so. Speaking of the Carl Rosa Company, they finish their season in Manchester this week and open in Glasgow on Monday next. The season has been popular, the attendance at Manchester being above the average.

Leoncavallo was granted an audience with Queen Margherita recently, when she accepted from him a copy of his new opera, Tommaso Chatterton, and promised to be present at the first representation. This will take place in Rome.

Mr. Sebastian Schlesinger gave a concert at the Hotel Continental, Paris, on the 19th inst., when the program was given entirely from his own compositions. Mr. Schlesinger's songs were sung by himself, his two daughters and Mr. Whitney Mockridge.

M. Paderewski gave a tremendous ovation at the Salle Erard, Paris, on the same day, his numbers being Mendelssohn's Variations Serieuses, Beethoven's sonata, op. 53, Schumann's sonata in F sharp minor, three études from Chopin, Rubinstein's Valse Caprice, which he had to repeat; a captivating nocturne in B flat of his own, and Liszt's Rhapsodie No. 13. His audience refused to leave until he returned and gave a fine rendering of one of Mendelssohn's Songs without Words.

Among the productions of the Coburg troupe that Sir Augustus Harris is bringing to Drury Lane will be Smetana's Verkauft Braute. The début of Herr Hermann Levi at the Wagner concert next Thursday is looked forward to with much anticipation. To-day is the last of the regular subscription concerts at the Crystal Palace, and next Saturday Mr. August Manns takes his annual benefit, at which several prominent artists, among them Miss Ella Russell, have signified their intention of giving their services. On the following Tuesday one of the greatest receptions that has been organized for some time will take place at the Grafton Galleries in honor of the Crystal Palace conductor.

Last Saturday night a season of opera in English at Drury Lane opened with a performance of The Bohemian Girl. It was followed on Monday by Faust, Tuesday by Carmen, Wednesday Maritana, in which Mr. Ffrangcon-Davies specially distinguished himself, an unusually fine performance for the "off" season of Cavalleria, with Miss Esther Palliser as Santuzza, and Pagliacci, with Miss Pauline Joran as Nedda, on Thursday, and last night Faust was repeated. The bookings for this performance have been unusually large, and Sir Augustus Harris has been wise in undertaking this brief season.

I would like to call the special attention of my readers to the work being done by one of our rising, though foremost, baritones, and take pleasure in quoting from "Antolycus," who is becoming so widely read in our London edition:

"England has many singers at the present moment, and few, indeed, who are artists. The vulgar worship of a

voice has created the new class of vocalists who deem that song is a sequence of sound lying between distant notes, that greatness is only the capacity to reach a semitone higher or a tone lower, and that art requires no more than a senile following of old examples and out-worn modes.

"Nothing is more disheartening than this eternal slavery to tradition. There is scarcely a singer in England who dares to be original. He prefers to become an imperfect and often ludicrous copy of someone else, and stand like a pitiful dwarf on the shoulders of a dying giant. It is so hopeless, all this; because sincerity in singing can only come from a conviction faithfully followed, from an intense feeling which clamors for truthful utterance; and how can this imitation and echo of dead convention and ancient mannerisms be a living and inspiring thing? The critics are, doubtless, as much at fault. It is one of the commonplaces of their profession to measure the new singer by the mortuary garments of a dead master, or to do as Procrustes did to his unhappy guests—make them lie on his bed, lopping off the feet if they are too long and stretching them out if they are too short. Song must become a mere ghost in such a case, a pallid spectre of a defunct art.

"Those who are courageous and insist on finding an expression that is true for themselves have a hard fight of it. One of them I am glad to find is Mr. Ffrangcon-Davies, whose magnificent voice I have lately had an opportunity of hearing in widely diverse works. I cannot find room for doubt that he will reach the very highest point in his profession; the more so because he has imagination and dramatic sense, and is not content to hide his own genius behind the reputation of a past school. I take him as an example which should have a salutary effect on those who observe it. The secret of his success is that he has ideas; that he regards his voice as a mere instrument that is quite profitless unless it be used for the intelligent and clear expression of a thought or an emotion, and that he realizes that he too has to be an interpreter, one on whom a sacred duty is laid by the possession of a noble gift, to re-create for the public the truth in the heart of the composer.

"I imagine that Mr. Ffrangcon Davies has not been neglected by the critics; novelty and independence are the worst crimes in music. But he has persisted until his recent remarkable triumph in King Saul, at Birmingham, where he won the highest admiration of our greatest composer, Dr. C. H. H. Parry, has at length confirmed him in the wisdom of his faith. He has, of course, unusual advantages. He is a Celt, and that means much. It gives him passion and sentiment, it makes him dramatic, it fires him to quick enthusiasm. Then he has had an education such as few other singers can boast; he is an Oxford man, and his mind is formed on liberal models such as are likely to give him broad ideas. An educated singer who is also a man of emotional temperament should find victory easy. Perhaps, if convention did not blind our eyes so much, it would be so. We need artists who can rouse our own feelings by a frank usage of their own; who can stir ideas by ideas of their own; in a word, who can represent in song, so that the feeblest intelligence may have some glimmering of its inner soul, the inspired utterance of the composer. There is the more need to welcome such a great artist as Mr. Ffrangcon-Davies, whose recent engagement for the Cardiff Festival will doubtless be the commencement of an era in his life of still greater usefulness than that which he has just completed. He cannot fail to justify himself and to add one more to the scant roll of supreme English artists."

FRANK V. ATWATER.

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Perry Averill.

PERRY AVERILL is well known, particularly in New York, as one of the best voiced baritones and most conscientious young artists before the public to-day. "Bon sang ne peut mentir," say the French, and the sincere aims and musicianly methods of this singer in question well prove the truth of the idea. He gets his grit and steady purpose by right of heritage in the blood, and of his fine old French descent he is justly proud. On his mother's side he is a Bouton, and the portrait of the Marquis Noel Bouton de Chamilly which hangs in the gallery at Versailles is that of a direct representative ancestor. The Averills are excellent English stock, and talent on both sides is a matter of heredity which the "bon sang" on which the French lay so much stress helps with Perry Averill to the most honest expression and conclusion.

He was preparing for a start to Philadelphia when caught at home the other afternoon in his studio at 174 West Fifty-eighth street. At a week's notice he had studied his rôle in *Traviata* in Italian, which he was off to sing with the Hinrichs Opera Company. He had sung it in English frequently, but mastering the syllables of another tongue in so brief a space would present serious difficulty to the average artist. One of the special features of Perry Averill's work, however, made noticeable during the past season in his song recitals, is the fact that he sings equally well in French, German, English or Italian. He has a special gift for language.

Before Perry Averill went abroad to study for the first time four or five years ago he was a favorite baritone in the concert room, and made a few appearances in oratorio. He took his summers for study, and returned each winter to fill engagements in New York.

"Randegger was among several of my teachers," he said. "I devoted myself with equal zeal to opera and oratorio. I am particularly fond of oratorio, and have found that the study of opera and my stage experience have been of incalculable value in broadening my style and making freer and larger my methods according to the requirements of oratorio. As a singer of songs, before my stage experience, I certainly sang oratorio, too; but I can now look back and compare my growth through my stage work, and realize how much it has done for me in the development of power and facility for oratorio. Yes, I have an equal predilection for opera and oratorio. Perhaps if the balance sways a little to one side, it would be in favor of oratorio."

Perry Averill's first appearance in opera was made with Hinrichs in Boston in May, 1893. He was telegraphed for to replace Del Puente as the *Conte di Luna* in *Trovatore*. "I then had a repertory of seven operas," he said. "I knew the rôle well, but I went on with my heart in my mouth. I was terrifically nervous, but I came out very well, although the suddenness of the experiment, the singer I had to replace and the audience I had to face made it a good deal of an ordeal."

How well he came out of the ordeal was shown by the fact that he remained with Hinrichs all summer, during which he appeared at the Grand Opera House in New York with marked success, making a distinctly good *Valentine* in *Faust* among other rôles of importance.

In the same autumn he became Lillian Russell's leading man in *Princess Nicotine*; but this is the part of his career Perry Averill does not care to tell about. "I sang it for six weeks," he remarked, "and much relieved was I when Perugini turned up to replace me. I simply loath comic opera, and have registered a vow, which I shall never break, that I shall not once again as long as I live do violence to every taste and instinct by an appearance on any comic opera stage."

During past spring the artist sang in opera through the principal Western cities. In the summer he went abroad, as usual, to add to his repertory. In London he was offered a first-rate engagement by D'Oyley Carte, but comic opera would have settled this in any event. In Paris a more tempting offer turned up in the shape of an engagement for leading baritone in grand opera for the opera house in Barcelona; this also the singer refused, as he had left obligations in New York which he felt in honor bound

to fulfill. A large class of pupils awaited him with whom he has worked all season with pronounced success and to great mutual satisfaction.

The care of this class and his concert engagements, together with his song recitals, have caused him to hold back from provincial engagements. He has had all he could accomplish in New York. "And then, further," he said, "I have a hobby. I believe we shall have English opera here in New York, well mounted, in every way artistically produced and sung by American singers. I am faithfully biding this eventuality, and meantime shall continue to teach, fill my New York engagements, enlarge my repertory and—in as far as I know, eschew the provinces. I look forward with full confidence to the establishment here of English opera, in which I feel there lies for me a permanent opportunity."

In oratorio Perry Averill prefers the higher baritone rôles. Elijah suits him. He has sung in St. Paul, the St. Matthew Passion, Judas Maccabeus and in The Messiah, with Walter Damrosch, in Washington, as well as in the Tower of Babel at Carnegie Hall here. He sings numerous cantatas, favoring among them Bruch's *Arminius*, Gade's *Erl King's Daughter* and the *Crusaders*, as well as Massenet's *Eve*. Besides his long list of operas, standard oratorios and cantatas, he has a repertoire of about 400 songs, and is so rapid and careful in study that he is capable of filling emergencies beyond the ordinary in difficulty, should another singer lapse, while his own prepared programs are always artistically thought out and delivered. As is pretty generally known, his voice is fresh, sympathetic, of full volume and sonorous. Although young in years he has crowded a good deal of varied and valuable experience into his career, and will continue no doubt to be heard from fully in due proportion with his merit.

The Choir at Rules Hollow.

MIRANDA C. JAYCOX, the soprano of the choir, has got a cracked voice; that is, there is a supposition to that effect, because the minister, Mr. Seahorn's cousin, Professor Blow, who is the organist, says so. And as the professor arranges all the music, works desperately at the organ and does not receive any salary for it, I suppose it must be so. Besides Professor Blow's assertion, the sexton also says so; and as the bell of the meeting house is in the same condition, which led the good man to think there was some analogy between Miranda's voice and the bell (although the comparison is very unfavorable to Miranda's voice) he ultimately came to the belief that it is so, and confidentially told me as much, which has brought me to the same conclusion, and therefore I think that Miranda's voice is cracked.

This creviced condition of her vocal organ is most perceptible when she essays the "Amen" in the responses, especially when she takes a flat, A or B above the staff. I think if the attacked notes at such times were a little less acute the effect would be more soothing; but as the professor arranges most of the music from his own works, we suppose that somehow it is all right, and the dominie being very hard of hearing it doesn't make any difference to him anyhow; therefore there is no criticism from the pulpit, and the musical matters in the church rest on a tolerably harmonious basis.

Miss Roweny Blossom is the alto. She has taken lessons at one of the Boston conservatoires (which one I am unable to specify, so many institutions are responsible for that name), and as the registers of her voice have not been thoroughly equalized and appear to leak in the joints, the tone production is rather uncertain. Her teacher, Professor Alonzo De Mooney, says, however, that these little difficulties of vocalism will in time be overcome. I know the congregation hope so, as they have not yet been able to form the faintest idea of what her voice really is. At present they encourage her—time and Professor De Mooney will decide the point.

The tenor, Mr. Clarence Augustus Soarer, seems to be the favorite (that is, with the ladies). Some of the young men, however, say he is not well half the time, or make

various scurrilous remarks about him, which I suppose emanate from a mean spirit of jealousy, because there seems to be so much to admire in Mr. Soarer. He says he cannot restrain his emotion when he sings. I am sure he cannot; he sings as though he was bubbling over with feeling, and he scarcely ever looks at his notes. It may be he thinks he can sing and give better expression without them.

A gentleman from the city who occasionally visits at Rules Hollow and always attends church while there is cruel enough to say he would as soon go out in the meadow and hear a calf bleat as to hear Soarer try to use his singing voice; but this gentleman is too fastidious. He has taken lessons in "voice building" in New York city, and of course he knows whereof he speaks.

I tell him he is not accustomed to that kind of voice; that it is a sort of "natural voice" peculiar to out of town people, and perhaps they don't have that kind of voice in the city.

To be sure, Mr. Soarer does produce his tones through his nose. Sometimes you would think he was crying; but that is because he is so full of emotion, or something of that sort. He can hold on to a note longer than any other singer in the choir, and I have even heard him catch his breath after the organ had ceased; but I suppose that the organist sometimes stops sooner than Mr. Soarer expects. Taking my own pleasure into consideration, I would rather hear him sing a solo than with the rest of the choir, because his voice comes out more fully at such times, and one can get a better idea of the possibilities of his singing.

Mr. Soarer says he doesn't like to sing duets with the soprano because she sharps so, and I think myself that it does sound sharp or flat. I have an idea that the tenor wishes they would dispense with the rest of the quartet and let him do all the singing, but this would not suit everybody, although he says he is willing to undertake it. He now takes lessons on the organ from a man who was himself known to have taken lessons upon a pipe organ, and he says he will soon be able to sing and play, too. Perhaps some kind of a compromise can be effected. He is, however, painfully modest and diffident, which will prove a bar to his future success.

I must not forget to mention the basso profundo, Mr. Peleg Stubbs. I cannot say much about his singing, because there isn't much to say, only that it is deep, deep, deeper than anything deep, and sounds like a frog when he says "Jug o' rum." His tones are sepulchral and appear to be good only for funeral occasions; at any rate, his services are cheerfully offered at such times the community looks for it. However, I should not care to have him sing a solo over my remains; I know I could not stand it.

I believe I said something regarding that long suffering individual the organist, but as my judgment in that matter may not be very excellent perhaps I had better not venture to expose it. Dominie Seahorn says that although Professor Blow is his own cousin, and that while he doesn't pretend to know anything about music, still he must say, as minister and chairman of the music committee, that the great fault with the organist is that he does not play loud or fast or slow enough, he doesn't know which, but something is wrong in the organ loft. He also says he wishes that Miss Jaycox wouldn't try her voice when the bell is tolling; it spoils the effect of the tolling. This proves that the minister and the sexton have both become a little confused on this point, not being able to tell which is the bell or which is Miss Jaycox's voice. It therefore causes the minister some uneasiness in consequence, but the sexton says with considerable stoicism that he doesn't mind it at all, so long as it doesn't interfere with his business.

MABEL LINDLEY THOMPSON.

Weimar.—The opera *Ingelweide* by Schilling, of which we gave a description in a recent issue, will be the first production at Weimar under the new arrangements. Eugen d'Albert will make his début as musical director on that occasion.

Stuttgart.—The yearly statement by the Stuttgart Liederkrantz of the seventieth season, 1894, shows 1,462 members. The male chorus includes 179 singers, among whom are thirty-five first tenors.

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To the Editors of The Musical Courier:

THE Italian School of Singing is founded upon the vast experiences of the great Italian masters of the last four centuries. The vocal method passed down by word of mouth from teacher to pupil from generation to generation in an unbroken line of world renowned artists—a musical apostolic succession that links the past, present and future of vocal art in bonds that are indissoluble. What more do we want? What more can we get? This perfect method has not been handed down through the medium of the press, for some of the greatest teachers left not enough in print to cover a good size page. "Some of our modern teachers seem to succeed better in making books, &c., than pupils." Mr. Instrumentalist asks, "State plainly in understandable language the fundamentals you teach." "Understandable language" is good, considering how much the public are enlightened by his and Mr. Howard's language; however, as he informs me I use too "big words," I must certainly retaliate and tell him that I can do nothing without a little mental reciprocity on his side, to help me do in one article what Mr. Howard has taken whole books to relate and is not through yet.

In advance I must inform the public that if my "fundamental principles" of teaching do not agree with Mr. Instrumentalist's (Howard's) method (they will not any way) they must be totally wrong. Has anyone heard Mr. Instrumentalist (Mr. Howard) and his pupils sing? If so, they have heard his wonderful method, and yet, lo and behold, he is not famous nor are his pupils renowned. How is this? But to the point. MacKenzie says: "The difference between artistic and inartistic production of the voice depends far more on the management of the resonators than on the adjustment of the vocal chords." Is MacKenzie an ignoramus or a fool because he did not consult you before making such a remark, Instrumentalist? Each emotion has its corresponding resonance in the voice which, when free, will not fail to secure the quality of vibration its expression demands. This is one of my "fundamental principles." Helmholtz says: "Every musical sound is compounded of many simples, which accompany, and as it were echo it in a higher key, the whole being blended in one sensation to the ear. Every resonator has what may be called an elective affinity for one particular tone, to the vibrations of which it responds sympathetically."

Now we know that all communication with the outer world is by means of vibration, and that the larynx is near the *medulla oblongata*, our great vital centre; and the vibrations of the vocal cords continually resound through the brain, compelling a corresponding action. Now, mentality by the visual method of the optic and auditory nerves is of as great, if not greater, importance than the analysis of sound. Another "fundamental principle." Sound is a subjective phenomenon acting upon and exciting the auditory nerve. Apart from the air vibrations escaping from the mouth the mechanical vibrations of the larynx connected with sound formation (note singing) are conveyed by membranes, muscles and bone directly to the auditory nerve and thence to the brain. Another "fundamental principle." The natural relationship between the science and art of singing, science being the theory of which art is the practice, the thought of which art is the embodiment, closely associated and mutually necessary to one another, is still another principle. The theory of sound waves advanced by Tyndall, Helmholtz, Taylor and also Lamperti and others, forms the basis of another "fundamental" truth, as the analysis of the action of the throat muscles forms still another.

To take one "fundamental principle" to the exclusion of all others is to endow it with an importance that can only be excused on the ground of total ignorance of the subject involved. The muscles of the crico-thyroid, the sterno-thyroid, the genie-hyoid, &c., should receive their share of attention, but only their share. The tones of my pupils are all scientifically placed upon a mental keyboard, and each one treated in its turn until developed to its utmost capacity of power, purity, freedom, form, timbre, with the vowel sounds and their shades in the French, Italian, German and English languages, until, with a few marks of my pencil, my advanced pupils will sing with as much variety of color as the finest work of art in a painting. The people at White Plains, N. Y., will have an opportunity to hear another of my advanced pupils at a concert to-night (April 25), and names and addresses will be sent

to whomsoever desires to hear related past experiences and the results of work under my tuition; and if you are so terribly anxious to know more about my method, do as others do, come and study it with me.

The great Dr. Walshe says: "The fundamental laryngeal tones themselves have nothing to do with the special quality of voice, it being wholly due to alterations impressed on these primary tones during their exit through the reinforcing cavities" (Dramatic Singing, page 32). Browne and Behnke say: "The tone produced by the result of these vibrations is vocal tone. The tone so produced does not constitute the human voice in its entirety, but merely the original sound of it" (Opera cit. page 47). Professor Tobold says: "Soft palate, lid, pockets and pocket bands only modify the tone produced in the glottis" (Laryngospie und Kehlkopf Krankheiten, page 131). Professor Luschka says: "The parts which lie under and over them (vocal chords) have no material deciding influence on the production of sound" (Kehlkopf des Menschen).

This but goes to prove that the fundamental principle of sound does not make either the singer or the teacher of singing.

That the laryngoscope has settled the question of sound being generated by the vibrations from the vocal chords, that it has assisted the physician to determine throat troubles, &c., and that it has made throat anatomy a most interesting study to both singer and teacher is a truth to be appreciated, but that it has ever been the means of making the singer or teacher of vocal art is against all reason and common sense. Anyone and everyone can teach so-called singing by a good throat model like one I bought in Paris (which is perfect) or by buying and reading up books on throat anatomy or (if to create a sensation) by experimenting on dead men's larynxes; and, strange to relate, the public at large imagine the teacher must be something wonderful. Well, so he is.

All these things make an impression upon the pupil, unfortunately. Now the throat specialist and the voice specialist work upon different sciences, and the cause of their being so confounded is for this very reason: that those would-be vocal teachers seek their aid to give them at least something more tangible and easier acquired than the art of singing upon its scientific basis. The physician seeing his opportunity (his profession forbids advertising) is quick to avail himself of a would-be singing teacher's ignorance and gets his name into print through the door the ignorant singing teacher leaves open for him. Thus it is that people suppose the physician's and vocal teacher's professions are on a par with each other. I read an article not long ago in a musical journal saying that as doctors had not the time to teach, singing teachers should make throat anatomy a greater study. Who should know more about the anatomy of the throat, the physician or the singing teacher? The physician, naturally. Then why can't they all sing? It would be folly to suppose they do not know the muscles that are used, yet where is the physician who can utilize that knowledge to sing with (mind I say sing), or sings any better for that knowledge? When they sing do they not have to go to the teacher like any other poor mortal? Then are the wonderful results of anatomical experiments to be set up in contradiction to the proof of experience which has been put to the test for centuries? As well compare a tuner of the piano to the pianist as the wielder of the dissecting knife upon cartilage and membrane to the teacher of the greatest of all arts, viz., singing in its truest sense and manifold requirements—far, far away from its genitive sound at the larynx.

Voice production as used for singing does not mean nature's fundamental starting point of sound, which after all is not sound until contact with the resonators, for we do not hear the vocal chords themselves, but the echo of them. All noise is generated at the vocal chords, but noise is not singing. If the singing teacher had to make a voice, the study of the vocal organs by dissection and the experimenting upon the throats of animals and dead bodies might avail us in producing one (but perhaps there may be something new in the way of a voice to be discovered, and the voice known to have given pleasure to so many generations is perhaps out of date and old-fashioned. Is that it, Mr. Instrumentalist?). Emil Behnke, in his Voice, Song and Speech, page 145, says: "It is necessary to take great liberties with the dead larynx in order to produce tone. But what is worse, it is admittedly impossible to imi-

tate the action of the shield pyramid or vocal muscles on which, as we have learned, the voice chiefly depends. Experiments of this kind can therefore not be received as evidence except in so far as they are corroborated by investigations upon living persons." But admitting that this was possible and that the laryngoscope does all claimed for it (which I know from personal experience it does not—Mme. Seiler to the contrary), we never attempt to train or sing without a voice. It is the already made voice we take, good, bad or indifferent, and show by the development of it what can be done by the art of singing. If we stick at the door of sound (the larynx), examining the thickness and color of wood, size and number of hinges, locks, &c., we shall never get through, and certainly not to the desired goal of perfection. The delicately sensitive ligaments of the throat should receive the gentlest treatment if we would preserve a beautiful voice that should last us our lifetime, and all voluntary exercise of the throat muscles and vocal chords will eventually strain and toughen them, when force will be resorted to to do the work nature intended should be done without our interference in response to our unconscious will.

No one can learn to sing from books, no matter how fully they explain. There are hundreds of excellent books on the voice, but show me the accepted artist made by books alone!

This argument may be used by Instrumentalist as proof that there is nothing in the methods advocated. Admitted. John Howard, M. D. (these letters should certainly be attached to his name, as he has mistaken his calling), has written some books. Where are the celebrated singers they have made, and where are his recognized pupils? It is by our works we are known; it is by what we can do, and not by what we can write or say, that we must be judged; and if our pupils cannot sing our praise no amount of self-glorification is going to do it, nor is the "tying together the pyramids and blowing up the trachea, producing Yankee Doodle," going to elevate the art, for any medical student can perform the same trick in his pranks upon the dead. Nor is a Patti to be made out of written articles or books any more than a Liszt from an "explained method." I am a musician myself, Mr. Instrumentalist, and, although I have received all my education from foreign masters and lived abroad nearly all my life, I am able to fight you or shake hands with you over the American flag, for on the score of nationality you can have nothing further against me.

I also am an American, but I despise Jingoism and anonymous writers.

FLORENZA D'ARONA,
124 East Forty-fourth street, New York.

Leoncavallo in Court.—Like Mascagni, Leoncavallo has his lawsuit. Ricordi, of Milan, claims 20,000 lire forfeit because an opera libretto had not been delivered according to the contract. In his answer Leoncavallo states that he had delivered the libretto of *Le Ténèbre* within the time limit specified. The case will be decided on expert testimony.

Brussels.—Massenet's *Manon* was repeated at the Monnaie at Brussels and scored the usual success. Mlle. Simonnet in the title rôle is a great favorite. Mr. Bonnard was the *Des Grieux*; Ghasne, *Lescaut*; Sentein, the father; Gilbert, *Mortfontaine*. Before the close of the season the Freischütz will be given. The new concerts given under the direction of William Kes, the Kapellmeister of Amsterdam, with his orchestra, proved enjoyable and remunerative. At the matinées musicales of the Libre Esthétique works of French composers were heard, notably those of d'Indy, Magnard, Fauré, Chausson and Chabrier.

Madrid.—The Wagner concert which was given in Madrid under the direction of Campanini seems to have shaken up the musical Madrilenes. Great applause rewarded the performances of three detached pieces from Parsifal, the finale of the first act of Tristan, the love scene of the second act and the prelude and *Isolde's* Liebestod. Signora Tetrazini and Signor Menotti, of the Royal Theatre, sang wonderfully well. In the Walküren scene the principal singers of the opera took part. Manrique de Lara, the prominent critic, said: "Wagner's Lohengrin descended to the earth to lift up the enervated art and to endow it with the powerful accentuation of pure human tragedy."

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Luckhardt and Belder, New York.

MAY FLORENCE SMITH, . . . *Steno Phonetic System.*

A method of teaching singing, occupying but sixty-seven small pages, is here offered, entitled Original Manual Course for Reading Vocal Music at Sight: Known as the Affinity or Circle of Keys and Sound Circle or System Steno Phonetic for Acquiring Absolute Mental Government of Associate Interval Sound Without Solfeggio or Numerals.

This book cannot here be praised. The author's meaning is most difficult to grasp by persons well acquainted with the subject treated, and in places where the meaning is clear the writer is often in error, and sometimes confesses ignorance. On page 20 we read: The Diatonic scale. The word diatonic is taken from the Greek 'diatonikos,' which signifies stretch or swell of tone, the seven sounds just explained, and has no half tones or sounds sung or played except the two natural half sounds, which never change their position, between the third and fourth and seventh and eighth degrees. The reason of these two natural half tones thus appearing has never been and can never be explained. It is easier to explain the blowing of the wind or the changing colors in the sky. We know only that this beautiful feature, equally mystifying, exists as one of the great mysteries in music and we accept it.

In truth our tonal system, being based on the series of tones found in nature, is perfectly understood acoustically, mathematically, melodically, psychologically, historically, practically, *i. e.*, tempered for convenience of use (as the time of day adopted differs from astronomical time, apparent time, absolute time, &c.), and may be fully comprehended by any person of ordinary intelligence.

On page 44 a favorite melody by Weber is termed A Little Old-Fashioned Waltz Tune Composed Chiefly of Triads and Overtriads, and in the musical notation the bars are misplaced, and so perversely as to almost prevent its recognition.

The shorthand signs used are such as every musician may invent for his own special use, easily remembering what he intended by them, but they may prove unavailable to others.

On page 60 the student is advised to transpose from such signs a little two part study into any desired key, major or minor. We commonly transpose from one major key to another, but not from a major into a minor key and vice versa. Further comment is obviously needless.

Breitkopf & Haertel, New York.

THEODORE PEASE STEARNS, . . . *Song Album.*

Seven English songs and one German are here issued together, which promise (from the imprint of a great publishing house, the fine engraving, and the suggestive poetic quotations over each little lyric) a delightful half hour. Yet it must be said that No. 1 has hardly anything that by the greatest stretch of courtesy may be called melody in the vocal part. The accompaniment alone is consistent. In No. 2 the word "begin" has six notes upon its second syllable, and the song ends by simply ceasing. No. 3 has horrible crudities in the harmony (the proof reader not being at fault), and the melody at the line still from the withered leaves upon the ground is astonishingly hard and unfeeling, to say nothing of the bass moving from E flat to G with the voice. No. 5 seems beyond the pale of criticism as regards music. The others are comparatively free from the glaring defects here pointed out and minor faults. Of these No. 7, To Blue-eyed Ann, is by far the best; for the melody is restrained within the limits of an ordinary voice (baritone), the harmonies are unaffected, simple and natural, and no violent shocks are encountered.

Elsewhere the strangenesses of both melody and accompaniment are such as to make nervous people sit up.

PHILIPP SCHARWENKA, . . . *Nachstück, op. 94 b.*

This is the work of a master hand.

On every page apparently unimportant details are modified with such skill or treated so artistically as to give gratification or at least the satisfaction experienced when one perceives everywhere evidences of painstaking thought on the part of one possessing special aptitudes for self appointed tasks. This is not only known by the marks of expression, which the performer is constantly directed to follow in order to render the passages with the highest degree of modern refinement as regards execution, that they may be as nearly as possible faultless in this respect, but also in the way in which certain notes (commonly called "passing notes") are used simultaneously in two or more parts to form new and delightful compounds of tones, which, although real chords, are only incidentally so, and do not affect the general plan of harmonic construction.

This Nachstück is somewhat longer and more elaborate than usual in such pieces, and is not only tranquil and suited to the stillness of night, but rises to passionate outbursts, demanding a high degree of exaltation and a corresponding strength of tone.

Hence the performer is directed to press forward impetuously, and again still more excitedly and with such heat that the forte signs are raised to two and even three F's (FFF).

These passionate passages, although in a certain sense contrary to the spirit and style of the nocturne (as understood by Chopin and Schumann), mark the intensity peculiar to the music of our time, and in this case make the succeeding themes to be delivered with great delicacy and tenderness—with extremely soft tones and a tranquil movement, more calm by contrast.

Such a composition as this will suffer more in the hands of an unsympathetic player than other works for the piano with similar titles, on account of the skill required to perceive the composer's aims: to keep in the background, or well subdued, elaborate details not easy to execute, and to understand how to smooth over occasional harshnesses, due to the employment of an organ point or pedal point in the middle parts or voices.

A performer who cannot distinguish between such a foundation tone, point of repose or centre of gravity, and a *canto fermo* which must be brought into high relief will make sad havoc with this art work. It may prove most useful as a teaching piece, for pupils that have to be shown what the intentions of composers are, when elaborate part writing is used in piano music.

Ernest Eulenburg, Leipzig.

CARL ESCHMANN-DUMAR, . . . *Technical Piano School.*

An instruction book consisting of 120 folio pages is here offered to teachers of piano playing by the professor at the Institute of Music, Lausanne, translated into English by Gustav Tyson-Wolff.

At first sight this work seems to be nothing more than a rearrangement of the matter contained in other books of the kind, but it soon appears to have special merits of its own. For instance, the five finger exercises, instead of being, as usual, dry, uninviting and mechanical ones, are most carefully and intelligently marked with signs of expression which immediately raise them to the rank of art works. The attention of staccato and legato, strongly marked and lightly marked accents, the constant changes of time and consequent variations of rhythmic formations, &c., compel the attention of the pupil. In ordinary studies the mind is so little occupied by such details that it requires very considerable effort and determination on the part of the learner to avoid indulging in day dreams or the consideration of outside matters while repeating many times the exercises required to gain velocity, digital dexterity for every finger, power and beauty of tone.

The habit of allowing the thoughts to wander during gymnastic efforts of this kind is most pernicious, for it rapidly weakens the power of concentration. This shows itself in very many ways and especially in other departments of study, and may often be the chief reason why students who pass in music fail in other examinations. Even as performers such persons may not succeed in some particulars. It certainly requires powers of concentration to play chamber music at first sight, for the prolonged movements without pauses for mental rest demand first of all the ability to compel attention to the work in hand for a considerable period. The effort is quite as great as that to be made when following a long argument, every link in the chain being dependent upon the other links. In what is termed extemporaneous performance (so often indulged in by country organists) it is perfectly certain, from the absence of melody of a recognizable form, of a modulatory plan, of a central musical idea, &c., that no real thinking is being done. All is drivel, rigmarole and objectless wandering, with neither beginning, middle nor end. The player may continue (*sine fine*), or stop at any moment, without it becoming manifest that a period has been left unfinished, so inconsequent and formless is such toying with tones.

Surely it is the part of a teacher to see to it that no child committed to his guidance should be so tempted to form the pernicious habit of reverie or mental aberration, and especially when developing the powers of the hand. It would be far better not to practice at all, but spend the time in strengthening the mental powers, for by mere force of will a strong man may compel his weak fingers to do their work or obey his wishes. Hence it is that persons with highly developed brains often succeed in manipulating musical instruments with comparatively little technical practice.

Violinists are less liable to fall into the grievous habit of practicing while the thoughts are occupied with something

wholly irrelevant, for in the exercises for velocity various marks of expression direct them to play the same rapid passages with several different kinds of bowing. This alone compels attention and leads to mental alertness. In these five-fingered exercises for the piano some of the phrases are similarly given with more than one style of rendition, which prevents listlessness. This feature of the book deserves particular notice. The marked difference in the signification of a simple passage due to the changes indicated by the rearrangement of staccato and legato signs is an art experience of itself extremely valuable, to say nothing of its inducing continued mental action of the desired kind. Perhaps the only point left unmarked herein is that respecting the power of the tones; but it is evident that such directions as crescendo, diminuendo, &c., may at any moment be pencilled in by a master.

The author evidently designed to endeavor to prevent absent-mindedness while playing, for he recommends the use of two-part canons (200 by Conrad, Max, Kunz) and certain fugues by Bach even at this early stage.

He is specially to be praised for the efforts made to give a real art value to whatever studies are presented to the pupil. The scale of C, for instance, is shown in contrary motion, starting with the octave, the third and inverted third, and also in the various rhythmic forms of common time, three-four, &c., and with emphatic notes at salient points that harmonize well with each other. All this is in marked contrast with other books that are written with a strange indifference to such matters, as though correct fingering and increased velocity were the only points worth consideration. A sensitive soul drawn toward our art from the love of pure, formal beauty may weaken or lose this sense of beauty or become indifferent to ugliness if condemned by a master to the daily drill of scales, arranged without rhythmic structure, articulations or harmonious setting. The author here has carried out the idea that Mr. William Mason did much to implant respecting the value of finished art forms in exercises chiefly intended for the attainment of facility of execution, in order that the consciousness of time and rhythm might be thereby strengthened.

Pianists who have great difficulty in playing works by Chopin, in which three notes of equal length in one hand are executed in the time required for two also of equal length in the left hand, will here find scales in contrary motion planned with such rhythms and with so much ingenuity as to gain our respect. For the effects sought are agreeable as well as difficult of attainment, and the powers to be acquired are rendered possible by a most careful grading.

Such complex rhythmic formations are ordinarily much more easy of execution when played at high speed than when rendered slowly. Here the beginner may learn to execute three with four or two at almost any speed with ease. Later, five with three or four are offered. The chromatic scale is given in contrary motion, with concords on every accent.

Following the ordinary routine of clavier studies the author proceeds to passages in thirds and sixths, &c., then to arpeggios, &c., in all of which he shows considerable musicianship, from the fact that all this work is accomplished in new ways that are interesting. An overworked instructor may be so gratified with the intelligence herein displayed as to forget tediousness with at least one pupil. It would certainly reward him to give the book a trial. Instead of marking pedantically every finger direction the author simply indicates (especially in arpeggio work) the changed position of the hand, as usual with "shifts" in violin music. This not only prevents the plates from being overcrowded with signs, and the eye from reading every trifling detail, but encourages the student to apply intelligently and immediately the knowledge he daily acquires.

Some very delicate effects that have been utilized with great success by Schumann and Thalberg are here exemplified and placed among ordinary five finger exercises, where they may be tested slowly and become at once available. For instance, the raising of the notes of a full chord one by one, to mark a decadence or a sinking within itself (as in the æolian harp when the tone dies away), or to imitate a musical sigh or other refinement of modern execution in which the sostenuto pedal is not an important factor.

Aminta.—Leoncavallo's music to Tasso's Aminta has been nearly finished, according to news received from Milan.

The La Scala Season.—The season at La Scala, Milan, is closed. Mascagni's *Ratcliff* has been performed twelve and his *Silvano* seven times, while Werther has been given eight; Sigurd, *Patrie* and *Medici* six times, and *Masenet's Manon* twice.

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The Musical Student's Life in Vienna.

AMERICANS who know Vienna as the gay Austrian capital, who stop here for a week and put up at the Imperial Hotel, are served by English-speaking waiters and taken about by a courier to see the big sights, its museums, art galleries and churches, dream not of the fascinations of that light-hearted little city hidden far away beyond their aristocratic ken. How the monotony of their gray lives might be brightened by one day's glimpse into the Bohemian music student's life! Shall I tell you about it, this student life?

The word Bohemian smacks perhaps a little of wildness, of late suppers and Latin Quarter students' doings, but it is not of that kind of life "that I am going for to sing." No, au contraire, there is an austerity necessary to the real, true working life which admits not of such doings. And to this end Vienna is especially suited, for they are such an early-going-to-bed people. At 10 all doors are locked and bolted and all house lights out. No admittance without the fine of 4 cents. At 11 the sound of your own footfall frightens you, so sepulchral has the silence become, and a little way from the centre of the city it is well nigh impossible to get a cab.

The colony of American students here is immense and is growing larger every year. They come for piano, violin and singing, but the piano students I think outnumber the other two. Many of the girl students, of course, choose the respectable gentility of the pension life and pay New York prices for it; but far more have broken loose from that, have put themselves on a level with the masculine student in independence and ability to care for themselves and live in furnished rooms, taking their meals at a restaurant. This is the real, interesting, cheap way to live, and the scorn of those who have once tried it for the gossip slavedom of a pension is beyond words. But who but an American girl could do it? My admiration is great for these countrywomen of mine who can walk unscathed through the mazes of such a life, who can break down all trammels, all preconceived laws and customs of this benighted and behind-the-times country and yet never have a word of reproach said against her—only, "she is an American, you know," and that is sufficient.

A good sized, well furnished room costs here about \$8 a month—a smaller one can be had for much less. A good grand piano can be had for from \$3 to \$4 a month, and there you are, settled for your winter's work, as cozy and "snug as a bug in a rug." But no; there are a few things more necessary to a complete and unadulterated happiness—an alcohol lamp, a cup and saucer, some spoons and knife and fork, and if you are very dainty, two or three table cloths and napkins. Every day on the Alserstrasse at a certain hour can be seen this bevy of girls making their way to the bake shop, and coming out with long paper bundles under their arms, or if they are very high toned they carry a little black silk bag daintily swinging on one arm, and fill it as they proceed on their march. From the bake shop to the "Delicatessen Handlung," where lovely fresh eggs are to be had, two for 3 cents, five decks of ham or beautiful cold roast beef.

Any country that has a "decke" for a measure ought to be cheap, for in no other country is it possible to buy so infinitesimal a portion of the thing you want. Five decks of ham is about two slices. This is the independent students' daily round for "supplies." Then in the morning what more easy task than to light your Vienna coffee pot while dressing, and when ready you find fragrant coffee waiting for you. The cream and butter and fresh rolls are sent to your door every morning if you wish. It is easy to boil an egg over the spirit lamp, but most of us are quite acclimated to the European breakfast. Then to work—a whole beautiful morning of work! No knockings at the door "just to ask a question," no callers—for among the students working hours are strictly observed. At 1 o'clock, after a morning of concentrated, uninterrupted work, one has developed a hearty appetite and a longing for a breath

of fresh air. How much better then to dine at a restaurant around the corner than in the house!

Let us suppose it is the Riedhof Restaurant, Schlössel gasse 14, the favorite of all the Americans. You pass through a quaint court-yard into a small cozy room, where there is little or no smoking. A big round table is reserved for your especial crowd, and you meet your fellow workers with relief, knowing all have been doing the same thing, and all are glad of the well earned respite from labor. Ludwig, the head Kellner, greets you with a smile—a smile in which the sun is more or less dependent on your kreutzers, but, in short, it is lustig—it is merry and jolly and a relaxation. One by one they drop in and tell the news. Conversation begins to swim, and soon there is a babbling of tongues and a murmur of laughter which is good to hear. And what is more of an incentive to conversation than to meet those of your own kind—those who are pursuing just your life and know all its lights and shadows? There comes none of those "unseasonable apathies" that come in actual society, those epilepsies of wit and of animal spirits, but we talk better than we are wont; we have a nimbler fancy and a richer memory. The students here have lost, too, that American habit of eating and running.

They sit sometimes an hour after their dinner chatting and reading, relaxing nerve and brain muscles. There is a large supply of newspapers, English, French and German, and one takes in a little knowledge by the way. But you will not be satisfied, I am sure, without knowing something of the cost of these famous dinners in this famous restaurant. If two dine together it is much cheaper, for one portion is always large enough for two. A dinner of soup, roast beef, potatoes, a vegetable and a Mehlspeise (dessert), including a glass of beer, costs one about 25 cents, which includes the waiter's fee; and the roast beef is luscious and the cuisine all that could be desired. Wien is noted for her cuisine, and justly.

But it is the Bösendorfer Hall that is the stamping ground of these students. Here almost every night during the winter they meet to attend some concert or other. Here they are in their element; it is a meeting of the clan! The Bösendorfer is a small recital hall, and there is never any formality there. One disposes of hats and wraps on entering and walks about and chats with everyone until the music begins, as in a salon. It is not necessary to take 3 gulden seats and sit up with the swells; in fact, more than half of the students pay only entrance fee, 40 cents, and stand during the concert. Ah! there you see the real music lovers in that compact crowd of eager, listening, attentive faces—heads bent forward to catch the faintest shade in nuance or technic. And there you hear good, healthy, ripe criticism, for they know a thing or two, these students; they don't hear and see and think and try to do it themselves every day of their lives without becoming sharp critics. One must be "tadellos" to meet their approbation. Yet, once in a while, a spark descends; it catches fire, and cold criticism is thrown to the winds; they are conscious of being lifted out of themselves, out of all thought of methods and mechanics.

A cry echoes among them "Hats off, gentlemen—a genius." It was so the night Emil Sauer played, and well I remember little Bronislaw Habermann's first evening. As he stood there at the end of the concert in his little white blouse and short trousers, tears were rolling down his cheeks and we who were gathered in a close mass around the foot-lights were not ashamed of letting the tears fall also. Wonderful genius that he is! God-lent gift to the sons of men, and yet into what hands he has fallen! Ignorant, gold thirsty parents who, instead of waiting for the physical to grow up to this wonderful inner light and support it, are thrusting him before the footlights and snatching at the fruits of his genius ere it is ripe. It never will be ripe; it will go out like a used up taper.

Another weekly meeting place for a part of these students is at the class held every Wednesday night at the home of Professor Leschetizky in the Cottage Verein in Währing.

It is quite unique, this class. Since the days of Liszt I think there has been none just like it, unless it be the Stavenhagen class in Weimar but there is a flavor of dilettanteism in the latter; which is most decidedly absent from that of Leschetizky. About 5 o'clock you will see the trams and omnibuses for Währing filling up with a merry crowd. The conductors all know them and greet them with a cordial "Guten Tag!" as they come from different parts of the city in groups of five and six, going in informally and taking off hats and wraps, and gossiping with each other. Neither host nor hostess is to be seen until the magic hour arrives. By 6 o'clock there are about fifty or sixty students assembled, no outsiders being allowed. The house is an ideal artist's home, full of beautiful things. Artists' portraits, busts and statues of the great masters, interesting signatures and autograph letters. The music room is a long, with a small one at the end, divided by an arch. Two grand pianos stand in one end and the professor always sits at one.

Before the class there is a babel of tongues, friends who meet perhaps only this one day of the week have long visits, the week's concerts are discussed, &c., but when the whispered word goes round, "Der Herr Professor kommt," silence falls like a mantle over all; not a sound is heard. He comes and begins almost instantly, with no greeting to the class, only a bow to a few whom he knows well, and lo! society has had her day. Once again our friends are working students, for never in any class did I ever see such riveted attention, such eagerness to catch every word of the professor's criticism. Those allowed to play in the class are with rare exception artists finishing for the concert stage. One hardly ever hears a first year pupil there.

Leschetizky is at his best in this class—witty, sarcastic and brilliant, a man of the world and a great teacher. The poor pupil does not always appreciate wit turned against himself, but a murmur of laughter is sometimes irresistible at some of his sallies, for no word is too keen, no simile too cutting to bring home to the pupil his or her defect. Mark Hamburg, who has won such unusual success this winter at his debut in Vienna, has been the star of this class for three years, and his absence to fill a public career will be regretted by all. You will perhaps hear him in America next winter. He is more wonderful than Hofmann. His touch is electric. Three notes are sufficient to tell an audience what he is.

I noticed the other night at the Berlin Philharmonic concert Sophie Menter was to play, and an hour before-hand gave out, and young Mark was put in her place. When he came out he was received with cold disdain, not a sign of applause. The temper of a disappointed audience was up. But after a few notes, ringing, full, magnetic, they sat up and began to listen, and at the end such an ovation has rarely been seen. He has many faults. He is very young, only just fifteen, but he is bound to make a stir in the artist world. He is, as yet, like an untamed colt. His life, his magnetism and fire run away with him sometimes. He forgets to control it, to hold it back, but he carries his audience with him every time, and I have heard him at times when no more magnificent piano playing could be heard or asked for. The mantle of his virtuosity in the Leschetizky class has fallen on young George Proctor, of Boston, a protégé of Mrs. Jack Gardner, and a young Russian boy sent here from St. Petersburg, and among the ladies, a Miss Goodson, an English girl and delightful pianist, who is to make her debut soon.

Another haunt for our musical students is —, but I am encroaching on my reader's patience and my printer's space. I have counted my words, there are too many. I must save the rest of my story until another time, for I have only just begun. I must tell you of the shadows as well as the lights. I must tell you, too, of some of the amusements of the non-working hours. It would all interest you, I am sure. But now, to translate the graceful Viennese salute, "I kiss the hand."

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BOSTON, MASS., April 28, 1895.

THIS was the program of the 24th and the last concert of the fourteenth season of the Boston Symphony concert, the second year of the reign of Mr. Emil Paur: Passacaglia for organ, Bach-Esser; Eroica Symphony, Beethoven; overture, The Fair Melusina, Mendelssohn; Minuet of Will-o'-the-Wisps, and Waltz of Sylphs, from Damnation of Faust, Berlioz; overture to Tannhäuser, Wagner.

The last concert of the Symphony Orchestra is regarded as the end of the season. It is true the Cecilia will give a concert with a miscellaneous program next week, and there may be a scattering of pianists or singers who will chirp now that the rage and the fury of the storm are over.

It is generally the custom to review the season. The day may come when such reviews will be on the stage and not in print. Thus the last Symphony concert of a series might be devoted to a good natured burlesque of the more striking features of preceding concerts, imitations of Thomson and Ysaye, view of the kettledrum man at practice or Mr. Paur in the act of imitating himself. Was there not such a custom in the free days of antiquity on the Island of Selpas after a trilogy had moved mightily the men and quickened women? Such a review would disarm all retroactive or reminiscent criticisms, promote general hilarity and insure the delights of Jamaica Plain to Mr. Paur. For if anybody—some foreigner, some stray critic from New York—should say, "But don't you find your Mr. Paur a little logy, pardon me, just a little awkward in the impassioned moments, and I don't see how the players always understand his beat," the Bostonian could say to the envious man, "Don't you suppose Mr. Paur knows all this? You should see his imitation of himself directing a romantic tone picture."

Of course preparations should be made very carefully for this summing up. A variety star should be in Music Hall during the season, whenever a woman sings or plays, that the imitations may be particular, not general. The prices of admission should of course be raised. I wonder why Mr. Higginson has not thought of such an entertainment. I fear he is too conservative. Just because there has never been such a review in the Gewandhaus, we are now deprived of the pleasure.

Looking over the files of a newspaper in order to sum up the results of a musical season is dreary work, not unlike the perfunctory attention paid to mutton the third day by the victim of harassing domesticity. These artists, the talk of the hour, are so quickly forgotten! These masterpieces of composition are soon so vague and shadowy! You start in conscientiously, and rub your eyes, and say, "Why, did Jones play that concerto? I had no recollection of it." You find you wrote warm paragraphs about Smith's great symphonic poem Oscar Wilde, and for the life of you you cannot remember the first theme or the canon recte et retro that so pleased the professors.

Now it would be a far more delightful task to review Pansebia, or a View of all Religions in the World, by Alexander Ross. I picked up a sixth edition the other day. It has a fleur-de-lis on each cover. As it appeared in 1683 a detailed criticism might appear as belated to those weak in understanding. And yet the account of John Buckhold or John of Leyden might be used in commenting on the revival of Meyerbeer's Prophet. It would be a pleasure to recall the adventures of John Tuysent-Schreiver, who went sounding a trumpet through all the streets, thereby inviting to Buckhold's palace, and how when the guests were assembled, the great prophet "gave to everyone a loaf of unleavened bread, saying, 'Take, eat and celebrate the Lord's death'; which done, the Queen in like manner carried about a cup, by which ceremony, the Supper of the Lord, or rather that Scene of pleasure, wantonness, and temerity, was certainly very frolicfully celebrated."

Or I should like to talk about a "Dissertation on the Art of Singing and its Teaching" that I read the other day. Here are one or two extracts from this learned work:

"For the piano, one must examine the bearing, and the mechanism which gives vigor, and the skill necessary to arrive at good execution.

"Many people, if asked, discountenance singing in a young girl, with the excuse that she is weak in the chest.

"The pupil is tired even in speaking. The professor becomes afraid, accuses his temperament or some other cause. Error!!! It is he who is the author of all these disorders, by his ignorance and his indelicacy in teaching what he has never understood.

"I come to establish myself in —. I wished in this manner to announce my intention. The experience and the results I obtained, as an artist and as a professor, enable me to dispense with all false modesty. I am, and I know, and shall prove it here, or elsewhere."

We do not prepare ourselves artistically for the hearing of music. The concert is at 8. The hearer is full of meat. Unless he has his own carriage or is fond of walking, and so has an earlier dinner, he is the sport of the street car. Nine cases out of ten he enters the hall hurried, with arrested, complaining digestion. The hall—say it is Music Hall, Boston. There are draughts, or the air still retains the athletic flavor of the panting crowd that saw violently the tenth round between "The Red Eyed Whirlwind" and "Mysterious Billy Smith"; for Music Hall, oh! foreign wondering reader, is not exclusively the Temple of Music. At concerts men come out upon the platform. They are all in swallow-tail coats. They wear white neckties. The leader appears. The hearer is pitched suddenly into a sea of music.

There is an artist—painter, not tonsorial, not chiropodical—by the name of Simmons—Edward Emerson Simmons. He lives in New York, I believe, and you would probably find him this very night at the Players. Simmons was fond of saying that the sight of the Boston Symphony Orchestra on the stage of Music Hall was profoundly inartistic. Costume, arrangement, background, the obtrusiveness of the instruments—all these almost prevented any genuine æsthetic enjoyment. Call him not whimsical. Quote not Pudor and say "Plagiarist"; for Simmons formulated these thoughts before Pudor's book excited the ridicule of the conventional. Simmons is right. Music is enjoyed in spite of its conditions.

Now I do not say that Mr. Otto Roth should wear a red wig, or that the legs of Mr. Timothée Adamowski should be incased in bloom-colored breeches, or that Mr. Paur should wear a sword (for ornament, of course, not discipline); but it would be fairer and better for music if the players were not seen. Not that they should be buried; but let them play behind tapestry or thick folds of stage-gauze and in a half-light. The applause, the flowers, the bowing and the scraping, the gossip, the flutter caused by the knowledge that the conductor's hair was cut during the week, the sight of men with puffed cheeks blowing into instruments of brass and wood, the juggler with drumsticks, the gloved hand of the tuba player—all these, and such as these, rob music of its subtle and pervasive power.

The hearer should prepare himself for the concert; he should chasten or stimulate his body and his mind. Is the orchestra to play the overture Phèdre or Sakuntala? Champagne and oysters should precede; or a midday breakfast at a French restaurant and an afternoon spent with a French novelist of the school that delighted Gray. If you see announced on the program a 'cello concerto by Johannes Losbein (cadenza by Carl Reinecke), eat a boiled New England dinner at 1, smoke a pipe of perique, sleep till 6:30, then take an absinthe. The better music of Beethoven should be heard near the ocean. The Pastoral symphony would be heard to complete advantage in Putney, Vermont. I have never been there, but the town and the symphony surely go together.

Crack! We are far away from the Symphony concert, the twenty-fourth, the last of the season. Mr. Paur, by the way, goes to Europe in a fortnight, and his wife goes with him. The Promenade concerts will begin Saturday evening, May 11. Mr. Antonio De Novellis will be the conductor. The program will no doubt be well chosen, and the orchestra, made up of Symphony players, will surely be excellent. I have great faith in Mr. De Novellis. I hope that the beer will be better, and it should be cheaper. But as regards beer Boston is a village, in spite of its arrogant boast that it is the musical centre of the universe. I know of only two places in town where the beer is fit to drink, and in one of these it is imported.

Apropos of beer, let me call your attention to the fact that Mr. Paur ended his second year with a pyrotechnical display in which he was the chief figure. The orchestra played superbly and the conductor showed a fire as well as a poetic spirit that surprised me. He was momentarily possessed of a large stock of temperament.

"Yet who would have thought the old man to have had so much blood in him?"

I hear Mr. Krebbs murmuring "A dallier with dances," and the Tribune sage goes back to his beloved volumes on folk lore. As for Mr. Henderson, he would not believe this statement concerning temperament were I to send on sworn affidavits of some of the most respectable citizens of Boston.

The concert was really a fine one. So far, it was the best

of the season. Perhaps it is unfortunate, then, that it was the last.

Bach's Passacaglia in its original form is a stumbling block to many organists, not so much for the difficulty of performance as for the problem of registration. I do not believe the piece was written for the organ, but let us waive that question. In Germany there is a quarrel about the variations. Some say, "Make a gradual crescendo from the beginning, and play the Thema fugatum with full organ." Stuff and nonsense! In the first place, is there any fugue that should be proclaimed as to its dux with full organ, 16 foot stops and mixtures? Perish the thought! To me Esser solved his problem admirably without introducing impertinent modernity. The discreet instrumentation furnishes sufficient contrasts without inducing forgetfulness of Bach.

How Buxtehude's Passacaglia is! Do you know the Passacaglio (sic), the ciaocon in C minor, and the ciaocon in E minor by Dietrich Buxtehude, the Dane, born in Elsinor, of a father who was organist of Saint-Olaf? No wonder that Dietrich was a romanticist, born out of due time. How modern, for instance, are measures 86-93 of the ciaocon in E minor; how full of vague longing, twilight confessions, unconscious sensuousness are passages in fugues, as well as in the freer pieces!

"Perhaps the plaintive numbers flow
For old, unhappy, far-off things."

And does anyone claim for a moment that these pieces by Buxtehude should be played in the full organ throughout? Yes there are German pedants, with dust stuffed eyes and horny ears, that so insist.

In some of the music of the father I hear the complaining voice of the daughter. Here is the title of the story for you: "The Love-Longings of Miss Buxtehude." You remember that whoever succeeded the father as organist at Lubeck was obliged to marry the organist's daughter. Händel, Mattheson, Bach were all in Lubeck; no one of them yearned for the place. When the two first saw her she was thirty-four years old; when Bach went to Lubeck she was thirty-six. Was the poor girl fair or foul? Did she care for organ playing? Think of her lot. She was set apart, reserved for an organist. Mattheson was a dashing blade; did she not cast favorable eyes on him? Perhaps the man she really loved played so badly that the father shook his head. There was one that was braver than the others, Johann Christian Schieferdecker. She did not long survive the marriage.

But I am wandering again. 'Tis the spring.

"Make me over, Mother April,
When the sap begins to stir."

A man named Pirro has written an interesting book entitled "L'Orgue de Jean-Sebastian Bach." It is published by the Librairie Fischbacher, Paris, 1895, and Widor has contributed to it a capital preface.

I have heard organists—and good ones—make in the Passacaglia an accelerando, very gradually, of course. Mr. Paur was wiser. With the exception of a natural ritard the tempo, a little slower than that of the old fashioned minuet, was inexorably maintained.

Admirable, thoroughly admirable was the performance of the Eroica. The pieces played were all familiar. To speak of the performance of them in detail would be to indulge in eulogy. And the music itself is after all of more importance than the manner in which it was played, unless the performance stultifies the music and makes it a vain thing.

I intended to write you a long review of the season. Perhaps you will receive it next week. Perhaps you will

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never receive it. For the season was in the main uneventful. The soloists at the symphony concerts were: Singers, Miss Juch, Mrs. Eaton, Miss Franklin, Mr. Schott, Mrs. Melba, Mr. Max Heinrich, Moss Clarke; pianists, Mr. Baermann, Mrs. Lent, Mr. Huss, Mrs. Beach, Miss Szumowska; violinists, Messrs. Ysaye, Thomson, Loeffler, Kneisel, Schnitzler; flutist, Mr. Molé; 'cellist, Mr. Schroeder. Of these nineteen soloists, five are members of the Symphony orchestra. The list of singers as well as that of pianists is remarkably weak. To name names would be unnecessarily unkind, but several who appeared on the stage of Music Hall had no business to take part in a Symphony concert.

Mr. Paur is not a skillful program maker. At one time he seems to be a victim to the belief that a concert should be an educational matter, and so there is the idea of "epoch grouping" and "the history of music told in an evening." At another time he draws apparently at random, and, like the bassoonist in the minstrel show, when asked "What are you going to play?" he answers, "Anything that comes out."

The music heard for the first time at these concerts was: Chadwick—Symphony No. 3. Sgambati—Symphony No. 1. Tchaikowsky—Symphony No. 6 (Pathétique). Benoit—Symphonic poem for flute and orchestra. Smetana—Symphonic poem, Sárka. Goldmark—Overture, Sappho. Dvorák—Overture, Carnival. Strube—Overture, Maid of Orleans. Reinecke—Overture, Der Gouverneur von Tours. Goetz—Overture, Spring. Schubert—Overture in Italian style, in D. Auber—Overture, Le Part du Diable. Auber—Overture, L'Enfant Prodigue. Marschner—Overture, Hans Heiling. Langer—Introduction to opera, Dornroschen. Mozart—Serenade for wind instruments. Brahms—Serenade for small orchestra. Huss—Concerto for piano, B major. Loeffler—Divertimento for violin, A minor. Kahn—Elegy, in C minor. H. W. Parker—Cahai Mór. Dvorák—Waldesruhe, for 'cello. Klengel—Capriccio for 'cello. Monsigny—Chaconne and Rigodon. Strauss—Moto Perpetuo. Knorr—Variations on Ukraine folk song.

You see our novelties come late.

Mr. Paur was applauded most enthusiastically last evening. The tribute was undoubtedly sincere. The Symphony audience respects his sincerity, modesty, industry and sound musical qualities. They that do not join in this tribute are certain composers and certain members—one or two of them prominent—of the orchestra.

PHILIP HALE.

Boston Music Notes.

BOSTON OFFICE OF THE MUSICAL COURIER, 17 Beacon street, April 27, 1896.

The fourth annual festival of the New Bedford Choral Association, April 23, 24 and 25, has been more successful from an artistic and musical standpoint than any of the preceding ones. The programs for the five concerts were carefully arranged and faithfully carried out; a large selection of vocal and instrumental works was performed by a notable list of artists, who without exception seemed at their very best, giving a rare amount of enjoyment to the musical people of New Bedford and vicinity.

At the first concert on Monday evening Miss Rose Stewart, Miss Gertrude May Stein and Mr. Ben Davies were the soloists, the concert beginning with Mendelssohn's Hymn of Praise, conducted by the veteran Carl Zerrahn, who was received with great applause. Miss Rose Stewart was prevented from singing at last year's festival through illness, while Mr. Davies was a newcomer. Miss Stein, having sung before this society last year, was greeted as an old friend. Mr. Wm. H. Sherwood, the instrumental soloist of this concert, played a concerto by Grieg. Mr. Emil Mollenhauer conducting. The Mason & Hamlin concert grand was the piano used throughout the festival, and it was noticed that everyone was loud in praise of this instrument, which will be used during the entire tour of the Boston Festival Orchestra.

Tuesday afternoon brought Mrs. Jennie Patrick Walker and Mr. Van Veatchon Rogers as soloists. The audience was most enthusiastic over Mrs. Walker's singing and she was recalled again and again after each of her numbers. Mr. Rogers was obliged to respond to the applause for his harp solo, after having bowed his acknowledgments several times, with another selection. Mr. Rogers also played before this society last year, and his audience received him again with pleasure.

In the evening the Opera House was packed with an audience that filled even standing room when Nordica appeared. The program was transposed so that all her numbers came in the first part of the program in order to enable her to catch a train for New York, where she was to sing on Wednesday evening. The trio from Faust was perhaps the event of the evening, unless one excepts Barbara Frietchie, a ballad by Mr. Jules Jordan, with chorus and orchestra conducted by the composer. Mr. Wm. H. Rieger and Mr. Wm. H. Clarke were respectively *Faust* and *Mephistopheles*, and the trio had to be repeated in response to the persistent applause. Miss Stein sang in response to an encore *My True Love Hath My Heart*, while Mr. Clarke added a local hit by singing *The Bos'un and the Whale* as an encore.

Wednesday afternoon at the Symphony concert Mr. Martinus Sieveking was the soloist. He played a concerto by Grieg and then had to return and play again—a plaintive little song by Tchaikowsky. He made an instant success.

Samson and Delilah was the program for the last concert of the festival, Mrs. Julie L. Wyman, Mr. Wm. H. Rieger, Mr. Francis S. Rogers, Mr. Wm. H. Clarke and Mr. Clarence B. Davis being the soloists. This was finely done, the performance of both soloists and orchestra being magnificent throughout, a fitting ending to a most successful series of concerts.

The work of the chorus was extremely good through the three days' work, and they showed the effect of their training by Mr. Carl Zerrahn, who goes to New Bedford every week during the winter to coach them.

A word must be said about the program book, which was pronounced one of the best ever seen and highly complimented by the soloists of the festival. No artist was "starred" with respect to conspicuous type.

The book was compiled by Mr. Allen W. Swan, of New Bedford, the chorus accompanist.

A large share of the success of the festival is due to Mr. Chas. F. Shaw, president, and Mr. L. A. Bly, treasurer of the association, assisted by Mr. George W. Stewart, in the arrangement of the program and selection of artists.

Mr. Carl Zerrahn will sail from New York on Tuesday, April 30, for Germany, where he will remain until the last of August, returning in time to conduct the music festivals at Newport, N. H., and Worcester, Mass.

Mrs. Jennie Patrick Walker, soprano of the Arlington Street Church, sang Verdi's Requiem with Miss Gertrude Stein, Max Heinrich and Mr. Wm. H. Rieger at New Britain, Conn., on Thursday, and on Friday St. Paul with Miss Stein, Watkin Mills and Ben Davies at New Haven. Mrs. Walker's engagements for May and June include Lynn, May 2, The Creation, with George J. Parker and Mr. Babcock; May 9, Melrose; May 10, Woburn, with the Amphion Club; May 16, at the Music Festival, Indianapolis, Ind.; May 23, Peacedale, R. I., Stabat Mater and Fair Ellen; May 24, Williamsport, Elijah; May 31, Norwich, Conn.; June 12, Ithaca, N. Y., Messiah, and June 25 at Bates College, Lewiston, Me.

Mrs. Walker will move to her handsome summer residence next Monday.

Mme. E. M. de Angelis will leave for Paris July 17, accompanied by two of her pupils, Miss F. Memberg, of New York, and Miss J. Sanger, of Boston. They will remain all summer in Paris with Mme. de Angelis' sister, who resides there. One of Mme. de Angelis' pupils, Miss Faith Morse, has just made a great success as *Princess Phosa* in the opera of that name recently performed in Worcester, the local papers saying that she carried off the honors from a musical point of view. So great, indeed, was her success that she is to have a part written for her in which she will star next season.

Mrs. Julie L. Wyman will sail for Europe June 1. Before her departure she will sing in Providence, May 6; Hartford, May 8; Newark, May 10, Samson and Delilah; May 15, with the Apollo Club, Indianapolis, and May 20, Pittsfield.

Miss Julie Geyer will give a piano recital at Union Hall May 2, assisted by Mr. Anthony Stankowitch, of Philadelphia. Miss Geyer will also give concerts in Portland and New York previous to her departure for England and the Continent on May 8. May 23 she will appear at Queen's Hall, London. Miss Geyer will spend the summer on the Continent studying with different composers.

Last evening the Boston Athletic Association Glee Club, Clarence E. Hay conductor, gave its second annual concert in Association Hall, assisted by Miss Gertrude Franklin, Mr. Thomas E. Johnson, Mr. Ivan Morawski, Mr. Heinrich Schaecker and the Boston Instrumental Club, under the direction of Mr. W. W. Swornsbourn.

A large and appreciative audience listened to a very select program rendered by Mrs. Herman P. Chelius at the music rooms of the Boston Conservatory of Music last evening.

The musicale with readings in the Union Hall last evening was furnished by the following-named artists: Miss Jennie Trecartin, soprano; Miss Alice T. McLaughlin, flute soloist; Miss Glen Ruth Priest, violinist; Inez Nicholson Cutter, reader; Mrs. M. Sherman Raymond and Mrs. Downes, accompanists. The program embraced songs, readings, violin solos and flute solos.

At the concert in the First Parish Church, Chestnut Hill avenue, last evening, the artists included Mr. Heinrich Schaecker, Mr. Arthur Foote and members of the Apollo Club. The program was made up by selections from the compositions of Grieg, Schumann, Eichberg, Bach, Robert Franz and Mendelssohn.

The program for Mrs. Cora Stuart Wheeler's recital at 946 Beacon street, Tuesday, included songs by Miss Carolyn Leavitt, piano solo by Mr. A. E. Prescott and recitations by Mrs. Wheeler.

Mr. F. Willard Brackett gave a song recital at the rooms of Mr. H. G. Tucker, Chickering Building, recently, as assisted by Miss Bertha Cushing and Miss Ada Emery.

In connection with the exhibition of caricatures at Cop-

ley Hall on Monday next there will be a musical evening, when Mr. Eliot Hubbard, Mrs. Stoddard, Miss Ethel Hyde, Frank S. Rogers and Miss Laura Webster will be the soloists.

The B. F. Wood Company have just received from Europe five piano solos by César Cui, and have also published a new song by Martin Roeder, "Shadows," the words by the Marchioness of Waterford.

Princess Phosa was produced in Worcester on Thursday, Friday and Saturday evenings of last week, and scored a great success. The words are by John M. Kendall, and the music is by C. F. Hanson. To Mr. Hanson's ability, not only as a composer but as director, is due the success of the opera. Every person was letter perfect, and there was not a hitch in the performances, even on the first night. There was a great demand for seats, some tickets selling as high as \$5, while there were large houses at each performance. Quite a number of people came on from New York to see the opera.

Miss Laura Webster played last week at a concert in Flushing, N. Y., given by the Flushing Choral Club. On Monday Miss Webster plays at Copley Hall at the Exhibition of Caricatures, and on Thursday at a concert in Easton.

The great German success, *Don't Be Cross*, will be played at Terrace Garden, New York, May 13.

Phenomenal Voices.

THE singing in Russia—that is, in the Russian Church—is confined entirely to men. All the monks are singers. For a thousand years Russia has been searched for the best voices among the monks, and they are brought to the most important centres. As no person can become a priest in Russia who is not the son of a priest (the parish priests being married), in nearly all the training has gone on from age to age.

Bass voices in Russia are of extraordinary depth, some of them so deep and powerful that they have special parts assigned to them an octave below the real part. These are called "octavists." It is not uncommon to find those who can take the F below the C. Most of these bass voices come from North Russia. It is an interesting fact bearing on climate that contraltos of unusual depth and resonance are found in that part also.

The Imperial Chapel in St. Petersburg has a choir (the finest in Russia) of 120 voices. The members of it have no other business and preserve their voices with the utmost care. Every day they study vocalization for an hour and a half under Italian masters; besides this they receive regular instruction in church style under native teachers.

No church music in Russia can be printed or performed until it has first received the sanction of the proper authorities. The general church chants in Russia are akin to the Gregorian, being unbarred melodies destitute of rhythm. There are eight of them in use, which are changed every week.

Von Moltke, the great German general, recently deceased, was a connoisseur of music, and he asserted that "the music of the Russian Church is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." We have lost no opportunity to hear the best music the cathedrals and churches of all religions have to offer, including the Jewish synagogues, and have never heard anything so distinctive, impressive, compact and massive, nor any single basso equal to that of the priest who was celebrant at the memorial service to Peter the Great, in St. Petersburg, or (excepting Mme. Alboni) a contralto equal to that of a woman who sang in the Russian convent on Mount Tabor, in Palestine.—*Christian Advocate*.

Marie Roze.—Madame Roze started last autumn a school for operatic and concert singing in the Rue de la Victoire, Paris, and it has proved so successful that she now cannot leave it.

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MONTREAL.

MONTREAL, P. Q., April 23, 1895.

THE most important musical event of the season was the appearance of Ysaye, the violinist, assisted by M. Aimé Lachau, pianist, on Monday evening last at the Monument National Hall. Standing room was at a premium. The program was rich and varied. M. Ysaye played Saint-Saëns' third B minor concerto with purity in breath, noble conception and wealth of authority. Ysaye's left hand is a model, and his bowing is with absolute freedom and extreme delicacy; his magnetic, dashing, emotional, tender, pathetic and objective playing will long haunt the memory of those who heard him. Mr. Lachau, who is no stranger to Montreal audiences, likewise met with great success. He performed his selections most brilliantly and was called before the audience several times. The concert was under the auspices of the Ladies' Morning Musicales and managed with ability by Mrs. S. Greenshields.

Mr. Watkin Mills, the great baritone, gave a second song recital in the Y. M. C. A. Hall to a select and appreciative audience on Friday evening last. He was assisted by Carl Walther, a local violinist. The program contained operatic arias, ballads and songs of the nations. Mr. Mills was in splendid form and sang all through in a most delicious manner. The audience cried for more and got it. Mr. Walther played a polonaise by Wieniawski and the Cavatina by Raff; the latter he played too fast; his intonation was not always perfect and lacked brilliancy. Mrs. Shaw played the accompaniment most satisfactorily.

Arthur Durieu, formerly manager of the French opera of New Orleans, has taken charge for the balance of the season of the French theatre here and is giving us grand operas with the same singers as in New Orleans.

La Favorita, by Donizetti, was produced on Tuesday evening last to a crowded house, with the following cast: *Leonore*, Mme. Dargessonne; *Inte*, Mme. Auger; *Fernando*, M. Boon; *Alphonse XI*, M. Soum; *Baltazar*, M. Lamarche; *Dom Gaspard*, M. Debrigny.

The performance all round was a genuine success. Mme. Dargessonne possesses a rich contralto voice, her intonation is perfect and her pronunciation clear and distinct. Her singing and acting was most dignified. Mr. Boon has a lyric tenor voice, wide in range, taking a high D with perfect ease; his performance all through is beyond criticism. Mr. Soum has a rich baritone voice and sang with pathos and dignity, and made a capital king. Mr. Lamarche has a deep bass voice, full of volume, and sings with dramatic expression and distinguishes himself most satisfactorily. The rest of the cast was good, the chorus well balanced and the costumes were elegant. The orchestra, under the baton of Mr. Dorel, left nothing to be desired.

Le Barbier de Seville, by Rossini, was given on Thursday evening. I could not be at the beginning, but I was in time for the last act, and I fully enjoyed it. The cast was the same as the above performance, except *Rosine* was taken by Mme. Mourawieff; she made a most charming *Rosine*.

On Thursday evening the Montreal Artistic Association gave its last concert of the season at the Y. M. C. A. Hall. The concert was for the benefit of Mme. Heynberg, pianist of the association. The program was interesting. Mendelssohn's trio, No. 2, op. 66, for violoncello and piano, was played by Mme. Heynberg, Mr. Prume and Mr. Dubois with great precision and dignity. Mme. Heynberg played Chopin's E minor concerto, accompanied by the association, in a straightforward, artistic manner. Mr. Prume gave a marvelous performance of Othello fantasia, by Ernest; his intonation was perfect, freedom in breadth and musical temperament. The association had a most successful season, and I hope we will hear them again next season.

Ysaye was entertained at a dinner by the local musicians at the Hotel Occidental. Among the invited guests were Mr. Prume, Mr. Couture, Mr. Goulet, Mr. Lamontagne and your correspondent. H. B. COHEN.

DES MOINES.

DES MOINES, Ia., April 23, 1895.

THOMAS' Chicago Orchestra played in our city last evening at the Opera House. There was not a full house, but it was of fair size and made up from the real music lovers of the city, who seemed delighted with the performance. Two years ago the same orchestra gave two concerts here in the Tabernacle, a poorly constructed hall for fine musical effects, and though it was supposed to be well rehearsed and prepared for the World's Fair concerts, it did not play so well then as last evening. I state this as my opinion, the way the concerts appeared to me. There are people here who differ with me, which goes to prove that all ears do not hear alike, though they doubtless are constructed on the same general principles; but for this I am not accountable. Much curiosity was centred in the new symphony of Dvorák's, New World. Only the largo was given, but this proved so interesting as to rivet the closest attention. The plantation melodies introduced are of a very mournful character, not what we have been accustomed to hearing from colored people, but we have no doubt are representative of what one hears in the cabins of the South.

The overture to Midsummer Night's Dream was finely played, the strings being exceptionally good; in fact, they are better—far better—than two years ago, when this orchestra was here

before. Mr. Thomas succeeded in bringing out some real graduated crescendos, from pianissimo to fortissimo, the like of which we seldom hear.

However, two violinists who sat on the rear seats were not always in accord with the baton, and occasionally marred the finesse of the otherwise perfect stringed effect. The woodwind was good, but it seemed somewhat weak for the other departments in the band. The brass department seemed under better control than usual, in that it was not so brassy as to overpower all the finer effects of the strings.

Miss Electa Gifford, the soprano vocalist of the evening, has a well cultivated voice, which she uses with considerable tact and intelligence, although at times it appeared rather forced and metallic in quality. She is a pleasant looking young lady, and succeeded in winning both plaudits and praise for her more than acceptable work. In response to a very urgent encore she sang Gounod's Ave Maria, which proved her best effort of the evening. Max Bendix played the violin obligato to the song, and of course artistically. Later in the evening Miss Gifford sang for another encore an old English song very beautifully. The theme and variations, op. 55, Tchaikowsky, was beautiful and captivating. Max Bendix played the obligato to it most charmingly.

The Ride of the Valkyries, of Wagner, was most remarkably, excitingly played, causing the blood to rush through one's veins at double quick prestissimo time. We never heard it better played; every member of the band seemed desirous of contributing his best efforts to its success, and there was no mistake about the triumph it won.

Voices of the Forest, from Siegfried, was also well given, and made a fitting contrast to the first number. Bridal Song and Serenade, of Goldmark, furnished two quite pleasing numbers, though there is little or no impressive character spoken in either, nothing to remember. The last piece on the program—symphonic poem, The Moldau, Smetana—was the least interesting number of the evening.

A city of 70,000 inhabitants ought, when it is the capital of a great State like Iowa, to furnish a musical audience large enough to more than pay the expenses of an orchestra like Thomas' Chicago Orchestra once a year, but we much fear it did not do so this time. Mr. Thomas gave us a fine concert, and a majority of those who attended were pleased and felt well paid. We wish Mr. Thomas could feel as well pleased and satisfied with the financial results as his audience did with the musical, and be willing to come again next year. JAMES M. TRACY.

PORTLAND.

PORTLAND, Ore., April 18, 1895.

THE Portland Musical Club is gaining a great deal in the work it has undertaken. The last meeting was highly successful from an artistic standpoint, containing numbers from Portland's best professional musicians, the principal attractions being Saint-Saëns' variations of the Beethoven theme and the theme and variations by Grieg, for two pianos, by Mrs. Emma F. Bush and Miss May Cook. One rarely has the opportunity of hearing artists so well matched as these ladies. The ensemble of the work was faultless. It is proposed to give for the next time a program wherein the members will give the compositions of their teachers. Such men as Scharwenka, Klindworth, Sherwood, &c., will be represented.

Last Friday night Miss May Cook gave a recital at her studio that included some very enjoyable numbers. Miss Cook is a pupil of Klindworth, and plays with great delicacy and finish. One of her most agreeable features is the manner in which she uses the pedals. Her phraseology is very clear and intelligent.

Last night the Boyer Club gave its fourth annual concert, which was very successful both financially and artistically. Under the skillful direction of Mr. Boyer, the body handled most cleverly some very heavy work. The principal numbers were Weimar's Folk Song, by Liszt, the Pilgrims' Chorus of Tannhäuser, Land Sighting of Grieg, with Mr. Wessinger as soloist, who sang with his usual success. The orchestral numbers must not be overlooked, because they were acquitted in a most creditable manner.

The choirs of the different churches on Easter Sunday afforded the people of Portland a thorough musical treat. In one or two cases the inclination to applaud was so great that it was with an effort that quiet was restored. EMILE FRANCIS BAUER.

ALBANY.

ALBANY, N. Y., April 23, 1895.

AFTER Lent there has been a spurt from the musical rut into which Albany had fallen, and we have had three good attractions and more promised.

On Wednesday evening last, through the efforts of Mr. William M. Newton, Fred Denison, William S. Corliss and myself, Albanians were given an opportunity to hear Ysaye, assisted by Lachau, pianist. The program was an excellent one, containing on it such selections as the Grieg Sonata, Saint-Saëns' concerto, Zigeunerweisen, and the Parsifal paraphrase for violin and piano, while M. Lachau played the Chopin scherzo and a Liszt rhapsody. The playing of M. Ysaye on Wednesday night was simply beyond criticism. To say the least, from the opinions of people who have heard the concert and my own, I should judge that there never has been any violin playing heard to equal it in this city. We have had Sarasate here. Naturally, comparisons would be made. Sarasate is a vast deal more brilliant than Ysaye, but then there is not the soul, the repose and the magnificence in his playing which is characteristic in M. Ysaye's.

M. Lachau is quite a favorite in Albany, having played here twice with Marteau. His work on Wednesday evening was excellent. His rapid staccato runs were brought out clearly, he played with expression, and, above all, artistically. It can be truly said that his accompaniments were the finest ever heard in Albany.

There is one thing in connection with this concert which should be noted. Albany was always a poor city in which to play high class musical attractions. This concert was the first since Padewski was here to draw a big house. Such enthusiasm, also,

has never been witnessed at a concert in this city. Altogether it was without doubt the event of the season musically.

The choir of St. Peter's Church gave a delightful concert at the Leland Opera House last evening, under the direction of Mr. Frank Sill Rogers, the organist of the church. The soloists were Leo Fox, soprano; Leonard Blythe, baritone; Harry Thomas, tenor, of the church choir, assisted by Anna Taylor-Jones, contralto, and Miss Bertha Bucklin, violinist. The program was excellently arranged and excellently performed. The audience was only fair sized. Mr. Rogers deserves a great deal of credit for the high standard up to which he has brought his choir. Miss Bucklin, the violinist, made the hit of the evening.

Bandmaster John Gartland, with his band, will give a concert at Harmanus Bleecker Hall on the 29th. The soloists will be Hubert Arnold, violinist; Mr. Karly Krause, flute; Mrs. C. Belle Pulver, soprano, and Mrs. Eulie Gay Rushmore, reader.

The Albania Orchestra, assisted by the choir of the Emanuel Baptist Church, will give a concert May 14. The orchestra is the representative local one of thirty amateurs under the direction of Mr. Wm. J. Holding, and the choir, which is one of the best in the city, is directed by Mr. Fred Denison. The soloists will be Mr. George C. Van Tuyl, Jr., violin, and Mr. R. B. Hall, the new leader of the Tenth Regiment Band, cornet. This is the first concert of this orchestra in Albany, and a vast amount of interest is exhibited as to the degree of proficiency they have attained. If this concert proves a success others will follow.

Mr. Harry Thomas, who has occupied the position of solo tenor at the Temple Beth Emeth and at St. Peter's Church, has resigned to take a position as solo tenor at the Brick Church in Rochester. ALFRED S. BENDELL.

ATLANTA.

ATLANTA, GA., April 27, 1895.

ON the evening of April 18 Mr. W. H. Garrett, organist, gave a recital at the First Methodist Church, assisted by the church quartet and by Mrs. Oliver, violinist. I understand that an effort is being made to bring Mr. Garrett here to take the position of organist at this church. His present home is in Knoxville, Tenn.

His program was an excellent one and his technic is in every respect satisfactory. Sumner Salter was the first organist in this church, or at least the first organist to play its present organ—a beautiful two manual Roosevelt.

Mrs. Oliver played in a very acceptable manner the De Beriot Seventh Air. The quartet sang a Dudley Buck anthem, and Mrs. Sheridan, the choir contralto, sang a song by Cowen.

She has a magnificent voice of the most beautiful cello quality and sings with feeling and intelligence.

Sousa was here with his band on the 19th and 20th. He gave three performances, which were attended by large and enthusiastic audiences. Miss Duke, the violinist, was immensely popular, and was obliged to respond to repeated encores. Miss Barnard, soprano, was delightful in songs which lie in the middle and lower registers. I did not think her voice suited to ordinary soprano work. Nothing could have been more delightful than her performance of Arthur Foote's Love Me if I Live, which, by the way, was written for her.

In this connection it may be of interest to note that Sousa will be here the last six weeks of our Exposition. He will be preceded by Innes four weeks, and Innes by the Gilmore Band, under Herbert, for four weeks.

An interesting feature of the last night's performance was the giving of the Exposition March, by Mr. I. M. Mayer, under the direction of the composer. It is a festival march of the popular sort and is sure of a big run. It has been officially accepted as the march of the Exposition.

Atlanta is at present enjoying her first season of grand opera. The Campobello Opera Company gave Carmen as their opening performance on the 22d. This was followed by Faust on the 23d, Martha on the 24th, and Il Trovatore on the 25th. Excellent work is being done by the principal soloists, while the chorus and orchestra are fast improving under Gorre. Moreska, soprano; Rosa Linde, contralto; Campobello, baritone, and Montegriffo, tenor, are the popular favorites and are doing excellent work. Twenty performances in all are to be given. The attendance has been very good so far and bids fair to improve.

Mr. Wm. C. Carl gave on the 25th another of his delightful organ recitals in the Second Baptist Church. Mr. Carl was in his usual good form and had the largest audience he has had here this year. It is difficult to refrain from adding, as do the Cracker correspondents to country newspapers hereabouts, "Come again, Carl!" HENRY HOWELL.

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Mrs. Sawyer's Morning Musicales.

FOR a month past musical circles have heard the rumor of a *recherché* musicale to be given at the Waldorf by Mrs. Antonia H. Sawyer, and a special stress was laid upon the fact that this morning concert was to receive the patronage of people well known in society circles. As a contralto singer Mrs. Sawyer has rapidly gained ground as a public favorite since coming to New York, and her metropolitan reputation as a capable interpreter of oratorio, concert and church choir music has gained her many staunch friends. Consequently, last Friday morning at 11:30 the music room was filled with guests who had come to show their appreciation of Mrs. Sawyer's talent and to encourage her in her manifest efforts to make her way in the direction of a pronounced successful public career.

Mrs. Sawyer had labored incessantly to bring her enterprise to an artistically profitable plane, and she enlisted the assistance of able artists. Individually the participants comprised Mrs. Antonia H. Sawyer, contralto; Mr. George E. Devoll, tenor; Mr. Louis Blumenberg, violoncellist; Mr. Victor Harris and Mr. Frank J. Smith at the piano.

The program was judiciously arranged, as the appended numbers show:

Pensée d'Automne.....	Massenet
.....	Mrs. Sawyer.
La Gigue.....	Saint-Saëns
La Pileuse (Etude de Concert).....	Dunkler
.....	Mr. Blumenberg.
Annabel Lee.....	Marston
.....	Mr. Devoll.
An Irish Folk Song.....	Foot
Ecstasy.....	Beach
.....	Mrs. Sawyer.
Romance.....	Davidoff
Spanish dance, Vito.....	Popper
.....	Mr. Blumenberg.
Si j'étais Jardinier.....	Chaminade
.....	Mrs. Sawyer.
At Parting.....	Rodgers
Nocturne.....	Chadwick
The Lilies.....	Dana
.....	Mr. Devoll.
A Melody.....	Harris
I Know Not If Moonlight.....	Mrs. Sawyer.
Chant Hindou.....	Bemberg
With obligato by Mr. Blumenberg.	
.....	Mrs. Sawyer.

The patrons included Mrs. Sawyer's staunchest supporters, and among those present were Mrs. Ogden Doremus, Mrs. Le Duc, Mrs. Henry Horton, Mrs. J. Frank Mott, Jr., Mrs. John Sherwood, Mrs. Townsend Jones, Mrs. Edward O. Coles, Mrs. Bayard Cutting, Mrs. H. E. Goutry, Mrs. Edwin Parsons, Mrs. John G. Reeser, Mrs. Mortimer Brooks, Mrs. Van Rensselaer Cruger, Mrs. J. L. Brady, Mrs. I. Townsend Burden, Mrs. Albert Stevens and Miss Furness.

The five numbers on the program reserved for Mrs. Sawyer served to demonstrate the wide artistic versatility possessed by this singer and illustrate the richness and range of her voice, as well as reassure her hearers as to the careful training that she has received. Always a conscientious artist, she more than ever made known the fact that her bid for public recognition is a thoroughly legitimate one, and entitles her to the patronage of lovers of artistic vocal work.

Mr. Blumenberg once more placed himself on record as a skilled cellist, and convinced his hearers that his soul is in his instrument. His share of the work in Bemberg's Chant Hindou was particularly effective, and warranted the recognition that the number received.

Mr. Devoll sang with artistic capability.

The assemblage by its applause voted Mrs. Sawyer's musical morning one of the most enjoyable of any that have taken place at the Waldorf.

Huber.—Mr. Emile Andrew Huber, who has been recognized as a pianist of artistic merit, has been assured the patronage of well-known society people, who will be present at a musicale to be given Thursday afternoon, May 2, at 4 o'clock, at the Waldorf. Mr. Huber will be assisted by prominent artists.

E. de Reszke to D'Ernesti.—

NEW YORK, April 24, 1895.
GILSEY HOUSE.

Mr. Titus d'Ernesti:

DEAR SIR—Accept my heartiest thanks for the dedication of your song *Eternal Dreams*. It is beautiful and written by a master hand.

I beg of you to inscribe my name on it. When published be kind enough to send me a copy, Covent Garden, London, and I promise you to sing it on the first occasion at a public concert.

With cordial shake hands to you, dear sir, I hope to meet you again next year.

Your most devoted servant, EDOUARD DE RESZKE.

THE William A. Kirkpatrick Sheet Music House has been organized in Montgomery, Ala., with Prof. William A. Kirkpatrick as manager. The concern solicits correspondence from publishers, with catalogues, discounts, inducements, &c.



Miss Bessie Strauss.—This talented young pianist, whose debut in New York was made with such success at Steinway Hall recently, having received offers to concertize through the South, is considering a tour through its principal cities. Miss Strauss will give piano recitals in New York in the fall.

Dora Valesca Becker.—Dora Valesca Becker, the violinist, played Saint-Saëns' Rondo Capriccioso, also Air (G string), Bach, and Spanish Dances, by Sarasate, at a concert given by the Arion ladies' chorus at the Amphion Academy, Brooklyn, on April 21. Other artists taking part were: Mrs. Alves, alto; William Bartels, Charles Stuart Phillips, tenors; Alexander Rihm, accompanist, and Hugo Troetschel, organist; also the male Arion chorus, and Arthur Claassen directed the orchestra. Miss Becker also played at the Brooklyn Cantata Club concert, Albert G. Thies director, on April 25, when her numbers were Adagio and Perpetuum Mobile, by Ries.

Philadelphia Opera Season.—There are rumors that Philadelphia will have an opera of its own next winter. The *Inquirer* says: "The custom of bringing the opera from New York and the custom of going to New York to hear opera are both entirely unnecessary, and it is a good sign of the reawakening of Philadelphia spirit that both customs are to be abolished."

Richard Arnold.—Richard Arnold will play at the Dorscht Lodge next Sunday evening a concerto for the violin, op. 27, by Fritz Kauffman. The orchestra will be directed by Anton Seidl. The concerto was reviewed and much praised at the time it was produced by our Berlin correspondent, and from the splendid reception it received then a success for it here may be anticipated, especially as it is to be interpreted by that admirable musician, Richard Arnold.

Josef Hofmann's American Tour.—The American tour of young Josef Hofmann will be inaugurated at the Metropolitan Opera House, New York city, in the latter part of next October.

Professor Spoth Dead.—Prof. Edward A. Spoth, the composer of the Austrian Bugle March and the Apollo Overture, died at Rondout, N. Y., on Sunday, in his seventy-fifth year.

Ellen Beach Yaw.—The Detroit papers speak in the highest terms of Miss Yaw, singing there lately in a concert given by the Apollo Club. It was, they say, the most entertaining feature of the concert, though the Apollo is a splendid society. Miss Yaw is certainly the possessor of a voice of remarkable range, which has been well trained, and a successful future is in store for her.

Mr. McKinley's Dates.—Mr. J. H. McKinley will sing at miscellaneous local concerts up to May 9, when he will sing Coomb's new oratorio, *The Vision of St. John*, in this city. On the 10th he will sing Samson and Delilah for the Schubert Society at Newark, N. J. Later he will be successively at the festivals of Manchester, N. H.; Wilkes-barre, Pa.; Cleveland and Oberlin; after these he will sing at the Centenary Collegiate Institute, at Hackettstown, N. J.

Rosa Fischer Dead.—Rosa Fischer, wife of Emil Fischer, the basso of the German Opera Company, died Friday at her home No. 140 West Forty-ninth street, this city. She was born in Mayence in 1834, and was known in Germany as a successful actress in tragic rôles. She retired from the stage ten years ago.

Miss Johnstone's Success.—Miss Martina Johnstone, the Swedish violinist, played at A. M. Bagby's musical morning at the Waldorf on Monday and met with great success.

Miss Geyer's Benefit.—Miss Julia Geyer will give a benefit piano recital on May 7 at Mendelssohn Glee Club Hall. She will be ably assisted by Mr. Anthony Stankowitch.

Kaufmann Played in Montclair.—Mr. Walter Kaufmann, the violoncellist, played at a concert given at the Montclair Club House on Monday, April 22, interpreting numbers by Fischer, Godard and Gabriel-Marie, and also taking part in a trio for flute, 'cello and piano, by Titl, with Miss May Lyle Smith, flutist, and Mr. Geo. Sumner Kittredge, pianist.

De Lussan Sails.—Zelie De Lussan has proven herself one of the most reliable artists during the grand opera season, having sang forty times, and on some occasions taken a part at a moment's notice. Contrary to reports, Mlle. De Lussan will sail for Europe Saturday by the

Campania. She will probably return to New York next season as a member of the Abbey & Grau Company.

Cappiani to Return.—Mme. Luisa Cappiani, the distinguished vocal teacher who resided here for years, and who returned to Italy last year on account of ill health, will return to New York in September to teach one more season before retiring permanently to her Villa Mildmay, Barzano, Italy.

Carl Fiqué.—Carl Fiqué, whose musical record in Brooklyn is of the very best, is open to an engagement, as will be seen in another part of this paper. As a musical director he would be valuable to some first-class singing society.

Devine's Pupil.—Miss Blanche Duffield, pupil of Lena Doria Devine, sang Melba's famous waltz song, *Se seran Rose*, by Arditi, at Central Opera House last week, winning new laurels for herself and her teacher. With exquisite taste she gave Ben Bolt for an encore, and for this charming ballad she was repeatedly recalled. Miss Duffield has undeniable talent, and under Miss Devine's training for the past two years has accomplished wonders for a young lady of seventeen.

Hattie Diamant-Nathan.—Miss Hattie Diamant-Nathan, the prima donna soprano, sang the *Inflammatus* from the *Stabat Mater* at St. John's Lutheran Church, Brooklyn, N. Y., on Palm Sunday.

Newark Madrigal Club's Second.—The Newark Madrigal Club gave its second concert on Wednesday evening last at the Essex Lyceum, of that city. Mr. Frank L. Sealy was the conductor, and he had some very efficient soloists under his baton, notable among whom was Mr. Townsend H. Fellows, who sang *Salve Regina* and *Across the World* with a most artistic method.

Only One New Engagement.—Mr. William Parry, stage manager of the Tavery Opera Company, has thus far announced only one engagement for his company—that of Mlle. Helene de Rideau, soprano. Mlle. de Rideau is a native of America, but she has never sang here. She received her education in Italy and has appeared there in opera, but now she has decided to devote herself entirely to the English stage. Mr. Parry promises the production of several novelties during the season.—*Herald*.

Herman Sails.—Prof. Reinhold L. Herman, after a most successful season of vocal and piano teaching, sailed for Europe April 16 by the steamer Saale, very much to the regret of his many pupils. A cable dispatch received by him a few days before his departure advised him that Dr. Löwe, impresario of the Royal Stadtheatre, Breslau, had decided to give the new operas of Professor Herman, viz., *Vineta* and *Lancelot*, also Spielmann's *Gluerk*; but preferred to have rehearsals and performances under the baton of the composer.

Sang at the Montefiore Home.—The inmates of the Montefiore Home were treated a few days ago to a musical entertainment through the kindness of Abbey & Grau. The musicale took place in the large reception hall of the home at Grand boulevard and 138th street.

The artists who appeared were Mlle. Jane de Vigny, mezzo soprano; M. Bensaude, baritone, and G. Mauguere, tenor. Mlle. de Vigny sang Chant Hindou, by Bemberg, and the Villanelle melody, by Eva Dell'Acqua. M. Bensaude sang the prologue of *I Pagliacci* and the aria from *Favorita*, and G. Mauguere sang *Viens*, by Augusta Holmes, and *Aime Moi*, by Bemberg.

After the performance the artists were escorted through the building by the managers of the home, and expressed themselves as highly pleased with the arrangements. A reception followed the musicale.—*Herald*.

CONCERT pianist, composer, teacher of piano open for engagement after June 15. Can furnish the best of references, testimonials and press notices both from this country and Europe. For further information please address, T. D., THE MUSICAL COURIER office, 19 Union square, New York.



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It is not always possible to fill orders for back numbers of THE MUSICAL COURIER upon the day of their receipt, because in many instances the edition is entirely out, and it is necessary to wait for such returns as may come from the distributing agencies. Each order is entered in its turn and filled in its turn, but delays are at times unavoidable.

NEW YORK, WEDNESDAY, MAY 1, 1895.

UP to April 18 Calvé had not signed with Sir Augustus Harris for the season at Covent Garden, London. There is a hitch in the negotiations which has not been explained.

MR. FRANK VAN DER STUCKEN, the composer-director, sailed for Europe yesterday on the steamer Trave to be gone until September, when he will return to take charge of the Cincinnati Symphony Orchestra. His severance from the Arion Society was officially concluded with the acceptance of the Cincinnati engagement. The position of musical conductor at the Temple Emanu-El also becomes

vacant with this step of Mr. Van der Stucken. Further particulars on this subject can be found *in extenso* in another part of the paper.

The most prominent name now before the Arion as the successor of Mr. Van der Stucken is that of Mr. John Lund, of Buffalo, and a better selection could not be made.

PRAEGER'S BOOK.

THE curious statements embodied in a book by Praeger have been discovered by Houston S. Chamberlain, and at his request the publishers, Breitkopf & Härtel, in Leipzig, have withdrawn the book. Great credit is due to this firm for this honorable action—of course it could do no less. The following letter written to Mr. Chamberlain will be welcome news to the friends of fair play and of the great master:

LEIPSIK, March 29, 1895.

DEAR SIR—After the article communicated to us, we naturally feel it our bounden duty to comply with your wish. We empower you to state that we withdrew Praeger's work from the book market in summer, 1894, as soon as the untruthfulness of that publication had been proved to us. We are thankful to you for having at that time shown us the facts of the case, for we of course will not tolerate upon our lists any work that distorts the truth.

If we thought right at first to withdraw the book in silence, it was out of regard for the London Wagner Society, which had stood sponsor to the publication in perfect good faith; we also then presumed that the other side would let the book repose among the dead.

Respectfully, BREITKOPF & HÄRTEL.

To Mr. Houston S. Chamberlain, Vienna.

It is to be hoped that the English publishers will now follow the example of the German publishing house.

WALTHER VON DER VOGELWEIDE.

THE recent production at Prague of Albert Kauders' new four act opera, Walther von der Vogelweide, was looked forward to with the greatest of interest. The composer already had given evidence of remarkable abilities when he gave the public his opera, The Treasure of Rhampsinith. The text to his latest work is a free treatment of a love story of the early and a little obscure life of Walther von der Vogelweide, embellished by several original songs of the poet.

In the first part, The Minnesinger, the scene is laid at Castle Mödling, near Vienna, toward the end of the twelfth century. The Minnesinger Reinmar brings back to the castle Walther, who had turned his back some years previously to the circle of Minnesingers. Walther unexpectedly finds there Hilgunde, the companion of his youth and his first love, now a ward of the Duke. Kuenring, a knight who loves her, sees a dangerous rival in Walther, and wants the sword to decide who shall possess Hilgunde. The Duke, taking Reinmar's advice, commands that the contestants should not waste their strength in useless combat, but devote it to the more noble purpose of joining the crusade. Hilgunde should belong to the one who achieved the greatest distinction, if fate would bring them back alive. The second part plays two years later, and is entitled Walther's Crusade. In an Oriental cloister, near the crusaders' camp, we find Hilgunde at the moment of joining the sisterhood as a nun, having given up all hope of ever seeing Walther again, as all traces of him have been lost. Reinmar, who was there with the army, tried to dissuade her from her purpose, but after Kuenring swore on his honor as a knight that he had been present at Walther's death, and had reiterated his desires for her hand, which she spurned, her resolve was carried out.

The knight seeks revenge on the nun and soon found the opportunity. Walther, who is at the cloister severely wounded, is recommended to the abbess by Kuenring, and he requests that Hilgunde should have the care of him. Again the two lovers are brought together unexpectedly, this time at the sick-bed.

Hilgunde, the nun, cannot find the strength to express her feelings; their mutual love burst all the bonds, her vow to the cloister is forgotten, she lifts her veil and falls in Walther's arms. Kuenring, who informs the abbess of the desecration, causes the latter to declare severe punishment for the delinquents; but too late—Walther and Hilgunde had ceased to suffer.

As in the action, which, especially in the first act, shows similarity with Tannhäuser, so is Kauders' music on Wagnerian lines. For this reason the instrumentation often appears too massive and the singing voices are at times drowned by it. But there is no scarcity of duets and choruses in the French

and Italian manner, and these had lively applause. The public received the work on the whole with much satisfaction. At first it was expectant, but warmed up during the second act, calling the composer, who was present, six times before the curtain. At the end of third act the enthusiasm had reached its height and the composer, as well as the artists, had to appear innumerable times to bow acknowledgment to the never ending applause.

THE CREATIVE ACTIVITY OF THE MUSICIAN.

WILHELM KIENZL, the musical composer, is also a litterateur. He has written under the above caption an interesting article which has just appeared in the April number of the *Neuen Deutschen Rundschau*. We can only reproduce a small portion of it, but this will suffice to judge Kienzl as a writer. He says:

"In creating, the profane and the purely material will always be best understood by the non-artist. This is only the outside of the temple, in contact with the world, the interior of which is not to be invaded by the uninitiated. * * * The creating or composing by a musician is the greatest puzzle to the layman. How often the question was asked of me, 'How do you manage to hold on to a musical thought and to put it on paper so anybody can play or sing it just as you had thought it out? How, where and when comes to you a musical impression—a melody? How is it possible with one thought to encompass all the instruments of an orchestra and to make note of it all? Do you have first the musical idea and then look up a text or poetry for it, or is it vice versa?'

"For such inquiries it is very hard to give a correct answer, especially if it is to satisfy the questioner. Such questions are seldom asked of painters, sculptors or architects. While the creative action of these artists differs not from that of a poet or a musician, outsiders harbor the idea that it is easier to paint a picture than to compose a symphony or an opera. This childlike view can be understood, inasmuch as the musician is the only artist who does not borrow his forms from his surroundings, but from his inner self.

"The way the composers receive their first ideas is as different with each individual one as are the physiognomies or handwritings of the people in general. Without external impression there can be no creative ideas, although it may not appear to be so. It is even possible that such ingrained idea comes to an artist without his knowledge, as this may happen while he is in dreamland. But exterior or inner life experiences are always the incentive for creative work. It may be of interest to learn something of the different manner in which old or contemporaneous musicians compose their music, also their habits while composing, and of the external influences which were necessary to do the work.

"To get into the right mood Sarti needed a large room lighted softly with but one lamp. Paër composed his largest works (Sargino, Achilleus) while talking to strangers, quarreling with his wife, punishing his children or contending with servants. Salieri walked through the most frequented quarters of the city with slate and pencil, to be able to note at once some happy impression; he was always chewing candy. Gluck, in order to translate himself to Tauris or Erebus wanted the fresh air of the meadow, flooded in sunshine and sipping champagne. Cimarosa preferred to work while in joyous company surrounded by noise; in this way resulted his Secret Marriage, and this is a reminder of Mozart, who wrote his exquisite E flat major trio for piano, clarinet and viola in a bowling alley during a lively game of ninepins, hence the name Bowling Alley trio (Kegelstatt trio) by which the composition is often called, or of Schubert, who wrote the sketch of most of his dances and songs in the inn in the midst of a cheerful crowd. Pae-siello composed only when in bed; his best work, La Molinara, was written in that way. This makes me think of Robert Hamerling, who often received me at noon while still in bed, with the explanation that the Muse came to him more readily in that position. The cause for this may be physiological, as the recumbent position of the body undoubtedly is favorable to the activity of the brain.

"According to Schindler, it was in the bath tub, early mornings, where Beethoven received his highest inspirations. Zingarelli, who composed while sitting at the piano, always sought previous inspiration by reading some church work or Latin poet; after that his work progressed with giant strides. Haydn

sat quietly in his chair thinking, but it was indispensable that a ring given him by Frederick II. was on his finger, so that his thoughts could become clear and unfold.

"Various are the accounts of how decided inspirations were begotten for the composition of some works. Carl Czerny reports that Beethoven received his musical idea for the scherzo of the Ninth Symphony from the chatter of the sparrows in the garden. Another version has it that Beethoven sat long into the night in the open air, when the thousands of glittering lights gave him the idea for the scherzo. It is told of Weber that he received his inspiration for the march in Oberon by seeing in a beer garden the chairs piled one on the other! Goldmark is said to have been impressed by the song of a lark at Carlsbad for the singular and bewitching call of *Astaroth* in the second act of his *Queen of Sheba*. These matters are not to be laughed at. Extravagant as they seem they contain the elements to make them important.

"There exist physical secrets which cannot lightly be brushed aside. Fechner has thrown a light in his Psychophysik on these singular evidences, which to sober mankind appear crazy, or at least fathomless mysteries. Who can decide what combination of direct or indirect impressions and thoughts have been the underlying idea of Richard Wagner's creations? His predilection for silk and velvet, for rugs and curtains and for their decided colors is well known. His study at his last home in the Palace Vendramin at Venice was wholly in pink.

"It would be going too far to enumerate the many impressions that were necessary to musicians to accomplish their work. But of this we are certain: that they needed them and that they were individual with each of them. On this one's mind acts the roaring of a stream, the noise of carriage wheels, of machinery, the ticking of a clock; on another only the greatest quiet and solitude will produce the right frame of mind for the reception of ideas. One wants sunlight, others the night. Many can only work mornings, others again only at evening."

WHERE THE BLAME RESTS.

WE have previously descanted on the evils of the star system in Italian and French opera. But while holding Mr. Grau responsible for much of the inartistic condition of affairs at the opera, one should not overlook the real offenders in the case. When singers come to the operatic manager—singers that sing, that have voices, in fact singers of the first order—what is the unfortunate man to say when he is confronted with their repertory?

Lucia, Gilda, Semiramide, Leonora, Juliette, Marguerite, Juliette, Marguerite, and again *Marguerite*. These are the rôles hurled at his head, and if he be timid as to policy, and fearful of offending a few old but excessively noisy dunderheads, who clamor for the "good old music," he generally compromises by announcing all the novelties at the beginning of the season, and fulfilling no promises during the season. Perhaps goaded by the persistent reproaches of a few implacable critics, he puts on a novelty "as a compliment to Mme. Bell-Baa, especially written for her by a talented but wealthy young composer," and we are forced to listen to a réchauffé of Massenet and Gounod!

If Falstaff had been put on last November we would not complain, but again we repeat, Mr. Grau, or indeed any operatic manager, is not altogether to be blamed for the senile condition of the repertory.

Who is to blame?

Celebrated singing teachers of France and Italy. Names like Lamperti, Marchesi and others of the antiquated and overrated tribe of voice filers and polishers. We do not reverence in the least the name of Marchesi, despite the ridiculous way she is thrown at people's heads. "I studied with Marchesi" seems for some absurd reason to be a passport in any Continental, English or American opera house.

And what has this teacher done? What of the modern rôles does she teach? Where are any of her pupils who sing anything besides *Amina, Lucia, Marguerite, Valentine, Juliette* and rôles of this ilk? *Elsa, Senta* and *Elizabeth* were forced into the Italian and French repertories after much opposition, although it may truthfully be said that Italian and French singers have by no means exhausted the possibilities of these parts; indeed they are sung and acted in the most conventional manner. American girls like Eames, Nordica, De Lussan and others have too long been swayed by conventional methods

of instruction. Nordica has struggled into the right path and Eames shows a fondness for new operatic rôles. Melba is simply a vocal fossil, a charming one, it is true, but petrified nevertheless. She is singing the old Marchesi rôles (some people say that she sang quite as well before she went to Marchesi). She has not grown one inch in artistic stature during the past five years.

Therefore it is Marchesi and others of her sort who are to blame for the repertories of the day. As they are ignorant, prejudiced persons, these teachers, they adhere to the few operas they learned in early life, and as an idiotic fashion sends them all the fine voices, these same pupils are taught Donizetti, Rossini, Bellini and Meyerbeer.

Fancy any sane, intelligent person in this year of grace singing Meyerbeer!

But they are so taught, these singers; they know nothing else, and fresh from Italy they walk into a manager's office flushed with pride and say, "I sing *Gilda, Amina, Semiramide, Leonora, Lucia, Leonora, Semiramide, Amina* and *Gilda*," and the manager, knowing only the balance sheet, thinks that Marchesi must know the public and its taste, and engages the singer.

And *Gilda, Amina, Lucia* do not draw, and the manager wonders.

Wagner, oh Wagner ruins the voice, and so does—allow us to insinuate—so does Donizetti and Rossini, i. e., if you don't know how to sing properly. German singers devote so much time to the interpretation of music that they overlook a foundational law—proper tone production.

Wagner's music is all right; it is German vocal methods that are to blame for the bad singing in his operas.

All intelligent singers must read the signs of the times. Even the public has revolted against moss-back Italian opera, which a set of mossback musical idiots are teaching in France and Germany. They scream, "Ah, Bel Canto, the good old legitimate school," but of what use is legitimate Bel Canto when only devoted to rickety, asthmatic, old-fashioned, tiresome operas?

The time has come, the handwriting is on the wall, for those singers, managers and teachers that have vision. Music drama, whether it be Wagner's or Verdi's, has come to stay, and any singer who clings to the faded repertory will soon find herself or himself swept away into that limbo of art employed for discarded and useless forms.

As for the teachers, the big humbugs and anti-progressionists of Europe, we can only reiterate that they are to blame for the past stagnation in operatic art, and that their days are numbered.

VAN DER STUCKEN LEAVES THE ARION.

EVER since last year the Cincinnati Symphony Orchestra has been looking for a conductor. Van der Stucken, while in Europe last summer, received the offer, which, though acceptable in a monetary sense, was refused by him at that time, as the Arion Society had made a new contract with him, increasing his salary at the same time. However, nothing daunted, the Cincinnati Association has repeated the offer, and as the income there is much beyond his earnings here Mr. Van der Stucken has thought it right to ask the Arion Society for a release from his contract, in order to be able to accept the offer from Cincinnati. The Arion Society at a recent meeting released him, and Mr. Van der Stucken has signed the contract appointing him conductor of the Cincinnati Symphony Orchestra for a term of six years beginning October 1.

He is to receive from the Orchestra Association \$3,000 and from the College of Music \$4,000 annually, or \$7,000 in all. Mr. Van der Stucken's services are required from October 1 to May 1 each year, during which time he is expected to give the College of Music two hours daily as director, and four hours weekly to chorus and orchestra work. As conductor of the Symphony Orchestra he is to give twelve concerts, with one public rehearsal to each. Mr. Van der Stucken expects to take the orchestra on his own account, when not otherwise engaged in Cincinnati, to neighboring cities to give a series of concerts. Louisville, Indianapolis, Dayton, Columbus and others are spoken of in this connection. Mr. Van der Stucken left yesterday for Europe, where he will remain until his contract begins in Cincinnati. The Arion Society has not decided whom to take in his place.

A HUMPERDINCK SOIRÉE.

THE composer of *Hänsel and Gretel* has evidently resolved to follow the same lines for the future. The great name Humperdinck made itself in a short space of time by giving the world an opera which proved that the subject and the music had found a responsive chord in the hearts of the big and little children. That was enough to convince him that fame and wealth lay in that direction. He was not slow to act on this perspective, for a new musical fairy play, after Grimm, called *Schneewittchen*, the libretto arranged as on the former occasion by his sister, Adelheid Wette, has been already completed.

The Wagner Society of Darmstadt recently arranged a Humperdinck soirée, when, under the direction of the composer, female choruses and songs of the work were produced from manuscript. The recitation parts were delivered by Fräulein Eichelsheim, from the Frankfurt stage, the whole being presented in concert form. From accounts received the music ranks with that of his earlier opera. The wood song of *Schneewittchen*, the arrival of the dwarfs, the dwarfs' slumber song, the dwarfs' farewell and their complaint received instant recognition. The critics' judgment was that Humperdinck's talent in depicting musically folklore has again been demonstrated. His simple harmonics, the natural and unaffected feeling, the honest manner of expression, captivate the ear and the heart. A scene specially praised is the complaint of the dwarfs at the glass coffin of *Schneewittchen*, which rôle was interpreted by Fräulein von Santa. *Graumantel* was sung by Fräulein von Lehmann. In view of the Hänsel and Gretel success, an equally hearty reception is prognosticated for *Schneewittchen*.

KEVA STANHOPE.

IT has often been said that Americans would before long lead the artists of the Old World.

It is especially in the musical branch where the American will make a mark, and a long list of prima donnas seems to verify the prognostication. It is not only as singers, but as pianists, violinists, &c., that many Americans take rank with the first artists of the world. However, it is of the prima donna that we wish to speak. Every little while we hear from the most unexpected quarters that an American has sung before European critics, who cannot say enough in praise of the sweetness, facility and range of the voice. But for a genuine dramatic soprano, with the necessary physique, the outlook was not as favorable.

It is therefore with great satisfaction that we read of a young American soprano who, according to Hanslick, Jahn, Director Fuchs, Lucca and others of Vienna, is destined to make a shining mark on the pages of musical history. Keva Stanhope, of St. Louis, Mo., a young soprano who had received her preliminary lessons from Professor Rose, and who is a great favorite with St. Louis musical societies, school entertainments and other home functions, has developed under the famous Pauline Lucca at Vienna a dramatic voice of remarkable power. Taking an interest in her career, we shall watch for and publish further developments.

RUBINSTEIN'S CHRISTUS.

A GREAT event in the musical world will be the production of Rubinstein's religious opera, *Christus*, at Bremen on May 25. The work makes the highest demands on the scenic artist, Mr. Handrich, who has made the best use of the material that recent discoveries in Palestine have made available.

The birth of Christ with all the details known gave the artist rich material for the prologue. In the first scene, in which Satan in the desert tempts the Son of God, a transformation shows the space filled with cities, castles, palaces shining in gold, and ravishing gardens. The second scene brings in John the Baptist, while in the third occurs the Sermon on the Mount. In the fourth scene is the courtyard of the Temple.

In the fifth scene appears the view of a large hall where preparations are being made for the supper; also the walls and gates of the high priest's palace and the Garden of Gethsemane. The sixth scene shows in an open square Pilate's palace, and the prison to which Christ had been led. The seventh scene represents the crucifixion, with angels in the clouds and demons in the cave of Satan. In the epilogue, Paul announces the gospel to all the world.



BINGHAMTON.

BINGHAMTON, N. Y., April 20, 1895.

THE list of artists for the festival is now complete.

Including those before mentioned in THE MUSICAL COURIER are the following: Mme. Francesca Guthrie-Moyer, Mme. Blauvelt, Miss Effie Stewart and Miss Jardine Thompson, of Toronto, sopranos; Mrs. Katherine Bloodgood and Gertrude Stein, contraltos; Mr. Rieger, tenor; Lewis Critchlow, tenor robusto; Signor Campanari, baritone, and Dr. Dufft, basso cantante. The works to be produced are Barnby's Rebecca, Gounod's Gallia, Jules Jordan's Barbara Frietchie. The solo numbers from Stabat Mater included the Inflammatus chorus and miscellaneous choruses.

John Mason and his charming wife, Marion Manola, gave a return engagement of Friend Fritz at the Stone recently to a large and very much pleased audience.

The Parada, under the direction of Captain Chas. W. Eddy, held the boards for one week at the Stone, and was one of the finest affairs of the kind ever attempted here. Six hundred people were in the production—all local, of course, who in songs and dances, attired in beautiful costumes, under the enhancing light of the calcium, represented the various nations of the globe.

F. R. W.

KINGSTON.

KINGSTON, N. Y., April 26, 1895.

A NEW departure in the musical services of the Protestant church here has awakened some interest of late. It was adopted at the suggestion of the pastor of the Fair Street Reformed Church, who evidently was led to the innovation in the hope of increasing his evening congregations. Thus at the evening service he has a solo violinist, a cello and a cornet. The latter is only used to lead in the hymns, however. But the strings are employed in conjunction with the organ in an opening overture of considerable length, and also in obligato accompaniment to the offertory solo selection.

While these instrumental trios have been chiefly noted for the ambition displayed in the compositions selected, it is due the performers to say that in some instances their interpretation has been quite creditable. The playing of Miss Sara Crosby, a local violinist of artistic musical instincts and promising technic, has been especially pleasing. She is making rapid progress upon her chosen instrument, and deserves all the success she is sure to achieve. The larger strings of the celloist, while not always so carefully stopped in the right place, nor agitated with that artistic sense which dominates the bow of a true musical ear, have yet contributed at times to the pleasure of listeners. Arthur H. Snyder, the organist and leader, also deserves much praise for his careful musical work.

Aside from this there is absolutely nothing in the way of church choir music in this city worthy of mention here, so far as my knowledge extends. The Easter programs were of the usual ambitious order. William H. Rieser, the organist of St. Mary's, presented Gounod's Mass of St. Cecilia, with a small orchestra and a reinforced choir, but he had a tough struggle with some strangely obstreperous strings and much ill directed wind. He also led the orchestra for the very successful Kirmess last week in a very acceptable manner, supplementing the very artistic and efficient work of Miss Lila A. Stewart, whose delightful conduct of this popular and pleasing event cannot be too highly praised.

The third concert of the Kingston Philharmonic Society, under Arthur Mees, will be given on May 10. Maud Powell, with her string quartet, will be the leading outside attraction, and Miss Myrta French the soprano soloist. The leading concerted work will be McFarren's May Day, which the society has now fairly well in hand.

ALLEGRO.

Interesting to All.

THE first full and comprehensive report of the copyright decision in the case of Novello, Ewer & Co. v. Oliver Ditson Company is printed in the Musical Instruments Department of this issue. It is of particular interest to musicians and all purchasers of music.

Bremen.—The eleventh and last Philharmonic concert at Bremen had only instrumental music on the program. Liszt's prelude and fugue on B-A-C-H was performed by the organist of the cathedral, Noessler.

Tunis in Africa.—Paul Frémaux has organized at Tunis, where he resides, musical entertainments which have proved entirely successful. All of the best class of residents and the numerous strangers have their rendezvous at the salon of the Tunis Hotel to applaud the fine celloist and the assisting artists.

German Opera Company.—The Damrosch German Opera Company will arrive in New York about Friday or Saturday. The arrangements are completed for the entire number of the alien members of the combination to sail for their European homes May 14, with the exception of Frau Sucher, who goes a week earlier.

Opera at the Star.

GRAND OPERA IN THREE ACTS, BY BALFE—WORDS BY ALFRED BUNN.

CAST.

Count Arnheim, Governor of Pressburg.....Arthur Seaton
Arlene, the Count's Daughter.....Helen Bertram
Buda, her Attendant.....Leona Cardona
Queen of the Gypsies.....Lucille Saunders
(Specially engaged)
Devilshoof, Chief of the Gypsy Tribe.....Albert McGuckin
Florestin, Nephew of the Count.....Maurice Abbey
Thaddeus, a proscribed Pole.....Charles O. Bassett
A Gypsy.....Percy Smith
An Officer.....A. Perry

It was a wise move upon the part of the management of the opera engagement that opened at the Star Theatre Monday night to have printed in bold type, "English Opera." Certainly, the unadvised would otherwise never have imagined it, because not a singer uttered an audible word, with one exception, that being Miss Lucille Saunders.

She surprised the audience with a rich and really beautiful voice, and a perfect enunciation of the text. Of course, no person ever accused Miss Bertram of singing, but her acrobatic feats with neck and throat Monday night grew tiresome. Mr. McGuckin's efforts to interpret the rôle of Devilshoof were ludicrous. The other members of the cast did not rise to the plane of mediocrity.

The chorus and Miss Saunders were the only redeeming features of the performance. The orchestra was not brilliantly handled. The costuming was bright and the scenery shabby. The partitions of Count Arnheim's apartment in the Hall of Justice must have done service in the days of the elder Wallack.

The most mysterious part of the whole performance was found in the fact that no person in the audience knew whether they were listening to opera sung in Greek, Bulgarian or Choctaw.

The remainder of the program for the week includes Il Trovatore, Faust, Cavalleria Rusticana and the first act of La Traviata.

With the material in hand it is impossible to see how the management can succeed in making the season of opera at the Star Theatre successful.

The Blauvelt-Powers Concert.

ONE of the most brilliant and purely vocal concerts of the season was that given by Miss Lillian Blauvelt and Mr. Francis Fischer Powers, assisted by Miss Marguerite Hall and Mr. Ben Davies, on Monday evening last, in Madison Square Garden Concert Hall. The caption Blauvelt-Powers is a drawing one, for the popular baritone with the enormous volume, which he has managed to get under excellent control, is hardly less of a favorite in his way than the dainty little concert prima donna with the lark in her throat and the fresh, luscious bloom on her delicious voice.

Following was the program:

Gondoliers.....Henschel
Miss Lillian Blauvelt, Mr. Francis Fischer Powers.
Prize Song (Meistersinger).....Wagner
Mr. Ben Davies.
L'Idéal.....Chaminade
Chant d'une Jeune Fille.....A. Goring Thomas
Miss Marguerite Hall.
Am Strande.....Ries
In the Valley.....Oslet
Mr. Francis Fischer Powers.
Bird Song (Pagliacci).....Leoncavallo
Miss Lillian Blauvelt.
Recitative, Deeper and Deeper Still.....Händel
Aria, Waft, ye Angels (Jephtha).....Händel
Mr. Davies.
When Fairyland Was Young.....Arthur Somerville
A June Song.....Mary Carmichael
Mrs. Hall.
Una Notte a Venezia.....Lucantoni
Miss Blauvelt, Mr. Davies.
It Was a Dream.....Tosti
An Evening Song.....Blumenthal
Mr. Davies.
Night Hymn at Sea.....Goring Thomas
Miss Hall, Mr. Powers.
Kathleen Mavourneen.....Irish
Comin' Through the Rye.....Scotch
Miss Blauvelt.
Ecco quel fiero instante.....Costa
Miss Blauvelt, Miss Hall, Mr. Davies, Mr. Powers.

Miss Blauvelt was tuned up to the auspicious occasion and was at her very best. The house was large and extremely fashionable, there were abundant decorations and over everything a general air of festivity, with which the singers were in keeping. A few numbers on the program might well have been changed, among them the Costa quartet and the duet with their exploded conventions; but the solo numbers were interesting, and for encore to the Pagliacci Balatilla Miss Blauvelt sang—as few can sing it like her—Delibes' Filles de Cadix. She gave also a Patti touch to her English songs, although it was Blauvelt too, and sang Comin' Thro' the Rye with charming coquetry.

Mr. Powers let his big voice roll and disclosed again plenty of the mezza-voce which he controls in so marked a degree over other baritone singers. Except in the Henschel duet, however, his music was not best calculated to exhibit his leading virtues.

Ben Davies was made the male lion of the evening, though why it would not be so easy to say. He gave the

Salve Dimora from Faust, instead of the Prize Song, and fell short of the ordinary high tenor's landmark in the top C, where he took refuge in falsetto. He sang his ballads marvelously well and the Händel music with great dignity and feeling, but even in the ballads he resorted to several artificialities and was often guilty of a pianissimo which did not get beyond the footlights. Still he is a wonderfully good English tenor and singer of songs, and well sustained his reputation thus far.

The rich, warm voice of Miss Marguerite Hall never disappoints, and she has passion and feeling in her singing that might well stir up cold blood. It is a pity her English enunciation is so indistinct; comparisons are not always advisable, but on the same stage with Miss Blauvelt's clear telling delivery Miss Hall suffers specifically. She is, however, musical and an artist to the backbone—Marguerite Hall.

Isidor Luckstone accompanied one-half the program and Victor Harris the other. Miss Hall was garlanded with rose bouquets and lilies from the audience, and the stage had to be banked with the brilliant blossoms, both cut and growing, which fell to the share of Miss Blauvelt; she was deluged. The entire concert was a brilliant social as well as artistic success. Evening dress was en règle, and the house looked very gay. Such a concert marks an epoch in the career of two exceptionally artistic local singers, who readily proved on Monday evening that they have an infinity of friends.

Max Treumann's "Evening of Song."

MAX TREUMANN gave on Monday last another "Evening of Song"—a delightful entertainment which annually gathers a large and musical audience of friends in Carnegie Hall. The program that is furnished on these occasions is a model for those who contemplate similar concerts, and the one in question was especially well adapted to give the assisting pupils an opportunity to be heard to advantage.

Mr. Treumann is a delightful singer; his method and his voice are excellent; it is so comfortable to listen to him—his precision of delivery is so assuring. His solo numbers were Schumann's Two Grenadiers, the Prologue from Pagliacci and air from A Night in Granada, by Corradini Kreutzer, which latter is unfortunately but seldom heard in concert.

Miss Meta Van Rensselaer Fellows, a pupil of the concert giver, has an extraordinarily sweet soprano voice, of good compass and volume, as we remarked on her appearance in the same hall a year ago. She sang, among other songs, Delibes' Les Filles de Cadix in fine style and with the proper élan. This young lady is from New Haven, where she is well known in social and musical circles. Another pupil, of the same city, Mrs. Nora Russell-Haesche, has a surprisingly agreeable dramatic soprano voice. Her method of delivery in the difficult Ah Perfido, from Beethoven's Fidelio, was a revelation, coming from a comparative novice. Mr. Gustave Frenzel, tenor, sang a solo, and in the concluding trio, I Naviganti, by Randegger. His voice is of good quality, and with his teacher's help he will be able to give pleasure to friendly audiences should he decide to make the concert platform his vocation.

Mr. Herbert Witherspoon, the fourth assisting pupil, is a giant with a gigantic bass voice. It is a beautiful, clear voice, especially in the middle and lower register. His songs were much applauded. The applause and the wealth of flowers which fell to the share of the participants must have been to them a source of great pleasure.

Musical Union Troubles.

JOHN HUNT, ex-secretary of the Musical Mutual Protective Union, was arrested yesterday afternoon by Central Office Detective Heidelberg at his home at 603 East 133d street, on the charge of embezzling \$3,279.81 of the funds of the union. Hunt was locked up in Police Headquarters. The complainant is Alexa der Bremer, president of the union.

For some time back an opposition faction to President Bremer has been agitating for his removal. A general meeting of the union was to have been held yesterday, but it did not take place. It was said that the opposition fell short of the number of votes necessary to remove Bremer. A meeting of the executive board was held at the Old Homestead, Ninety-first street and Third avenue, at which President Bremer was indorsed. The meeting was held behind closed doors.

A petition was circulated for signatures at the headquarters of the union yesterday afternoon, declaring the belief of the signers in the honesty and integrity of ex-Secretary Hunt, and asking the board to allow him a reasonable time to investigate the accounts with an expert. The petition was signed by a number of prominent musicians. An attempt will be made by the adherents of Mr. Hunt to have the matter opened up again. Lawyer August P. Wagener has been engaged by them to apply to the courts for an order to make another investigation with other experts than those who made the investigation which led to Hunt's arrest.—New York Sun, April 30.



THE Manuscript Society held its thirty-seventh private meeting on Monday evening, the 22d, at the old Mendelssohn Rooms, 108 West Fifty-fifth street, followed by a reception to Zélie de Lussan. The program was principally vocal, if we except three worthy short piano pieces by William Mason, which got rather violent and uncertain treatment at the hands of M. Louis M. Mesnier. The Toccata was pretty, but contained some useful as well as difficult technicalities which the pianist had not taken time to master. Among the songs those of Gustav L. Becker and Frank E. Sawyer, of New York, easily took first rank. Mr. Becker had three, which were sung with evenness and much pure feeling by Miss Grace Preston Hodgkins, whose warm, mellow voice is always a satisfaction. At the informal "by request" program given during the reception Miss Hodgkins had to repeat *At the Cradle*, which with Der Fichtenbaum had quickly made its way into favor.

The Chant Oriental and Viens' soprano songs, sung by Miss Louise Gerard, and the tenor song, *Ask Nothing More of Me*, Sweet, sung by Mr. Albert G. Thies, were the compositions of Mr. Sawyer. Mr. Sawyer has accepted the Eastern color, with its plaint and sensuousness, after a skillful and fascinating fashion. The Chant Oriental was the better of the two songs in French. The tenor song is melodious, more on the salon pattern, its grace and talent lying really more with the accompaniment than with the voice. But they are all clever songs, with no imitative echo, and were very well sung. Later, Mr. Thies, who sings a song always as an artist, gave *Tosti's, Could I?* Mr. Sawyer accompanied delightfully.

The reception part of the affair moved brightly, and Zélie, chaperoned by her sister, Mrs. Theodore Ralli, kept her Carmen eyes flashing dutifully and brilliantly until the lights and the singers were ready to vanish.

The last of the Bagby musical mornings for this season went up in a blaze of glory on Monday, the 22d, with the ubiquitous Pol Plangon as the central sun. Orton Bradley opened with Brahms' waltzes, op. 39, and made a feature of the piano solo work. He had an immense success.

The Apollo Club, Wm. R. Chapman director, gave the third private concert of this its third season at Madison Square Concert Hall on Tuesday evening, the 23d, assisted by Miss Effie Stewart, soprano, and Miss Bessie Strauss, pianist. These were the soloists billed on the leading page to assist, though they by no means accomplished the best solo work given.

The club sang, as it is accustomed to sing, with exceptionally pure tone, control and sonority. There was an occasional exaggeration of effect in abrupt tonal contrasts, but the singing was in general artistic and effective. The numbers were all short, the most ambitious being Grieg's "Recognition of Land," with incidental solo by Gwilym Miles. The chorus here worked up to a really impressive climax at the close in "On to Him, the all Creator, on to God, on to God." Mr. Chapman had himself two effective choral compositions on the program—*Serenade and Dreamland*—in the latter of which the basses did themselves special honor. Randegger's *Forge Scene* was sung with bold spirit and character, and Mr. Chapman directed with precision and energy throughout. The club made a very successful wind-up of the season. Emile Levy accompanied.

Miss Effie Stewart, who has plenty of voice, sang Massenet's *Pleurez Mes Yeux* with an amount of crude feeling but great lack of finish. She also missed her climaxes, although voice and feeling are both there, but neither are quite artistically developed. *Pleurez Mes Yeux* was just such a solo as to disclose Miss Stewart's shortcomings without at all helping to emphasize her virtues.

Miss Bessie Strauss attacked Liszt's E major polonaise, which away from the orchestra needs to fall into bold pianistic hands. It went without sweep or abandon, with halting rhythm and dull absence of the heroic ring. Later she played better the Wagner-Liszt *Spinnerlied*, but her performance was in no way as equal or delicate as at her recent recital in Steinway Hall.

The best solo singing of the evening must be attributed to B. F. Miller, tenor of Dr. Kittredge's church, who we understand is resigning his position in order to leave early for London to study. This is exactly what Mr. Miller needs. Even at present, with his abundant voice lying far back in the throat and badly clouded, Mr. Miller has so much feeling, such power of sustained volume and such unmistakably valuable possibilities that less natural power

with more cultivation is bound to fall into second place beside him. His English enunciation is not musical, but the same school which brought fourth Plunket Greene and Ben Davies can easily settle that. The quality of voice is musical and full of feeling, and in range, volume and the power of holding and broadening a tone it is quite like that of Tamagno. There is here such a plenitude of volume with so evident a musical temperament that by-and-by, when the voice is dug out and thrown well forward, with the added taste and finish which study gives, we would anticipate in Mr. Miller a very remarkable tenor. His aria was from Mignon, and after an enthusiastic encore he gave *I'll Sing Thee Songs of Araby*.

The tenor George E. Devoll sang an incidental solo with great refinement and charm.

Mlle. Antoinette Szumowska, the young pupil pianist of Paderewski, gave her second piano recital on Tuesday afternoon, the 23d, at Madison Square Concert Hall. The unventilated atmosphere was insufferable. It seemed that the Augean stables were next door and once more was Hercules needed. The audience—quite a large one—was enduring, but really this hall, with "the greatest show on earth" having only a wall between, is unrentable under the conditions. Following was the program:

Sonata, op. 31, No. 3.....	Beethoven
Andante con variazioni.....	Haydn
Papillons.....	Schumann
Sonata.....	Chopin
Nocturne.....	
Intermezzo polacco.....	Paderewski
Caprice.....	
Etude, F minor.....	Liszt
Fileuse.....	Wagner-Liszt
Campanella.....	Liszt

To begin by saying that Mlle. Szumowska lacked massive proportion or broad authority would be the repetition of a general verdict, probably, as the fact that she is simply a delicious artist in mezzotint is a self-evident one. She is a charming, poetic, young mistress of this genre, and an adherence to this one side of piano playing with her delicate gift leaves her the possessor of ample attraction. She played best the Haydn variations, because she had modeled this performance most faithfully on that of Paderewski. In fact, if you turned your back during this number you might fancy if Paderewski again an inch or so below high water mark. The variations were played with exquisite limpidity and finesse. The Chopin sonata was the B minor, and the poetry and graceful flow of the lovely theme in the first movement Mlle. Szumowska brought out with perfect sympathy. She was also happy in the scherzo, just as she was brilliantly happy in the scherzo of the Beethoven sonata. To Paderewski's own number, strange to say, she did not give fair play. The nocturne was dry and the others without spirit. But taken altogether, her program was delivered with finesse and tact, and her clear, subtle touch was distinct and satisfying without even a momentary blur. It well availed her in the Papillons, of which, however, the spirit was not marked by any particular charm beyond the average.

Professor Alberto Laurence gave a very successful concert with his pupils on Tuesday evening, the 23d, at Madison Hall, 125th street and Madison avenue, for the benefit of the Guild of Grace Emmanuel Church. The pupils in general sang artistically and were able to afford much enjoyment to their audience.

Mme. Zippora Monteith gave a song recital on Wednesday evening, the 24th, at Steinway Hall, assisted by Mr. Franklin Sonnekalb, pianist, and Miss Elsa Von Moltke, violinist. Mme. Monteith is not at her best in a small hall of this kind. Her large volume, which is of fine resonance and dramatic ring, needs wide echoes, or it becomes an aggression. Her sympathy, however, in attacking a song can never be mistaken, and from a well chosen program she sang with particular sentiment Gounod's *Vallon* and his *Au Printemps*, both delivered in good French. She also sang the Bach-Gounod's *Ave Maria* with violin obligato, Tosti's serenata and songs of David, Cowen, Kjerulf, Beethoven, Schubert and Rubinstein. A song, *Reconciliation*, accompanied by its woman composer, E. M. Foster, was not a commonplace setting of Tennyson's lines, "As through the land at eve we went," &c.

Mr. Sonnekalb played Chopin's harp etude and Liszt's No. 13 Rhapsodie. The intermittent delicate bits were handled with taste and refinement enough.

Mr. Victor Kizdo, violinist, gave a recital on Wednesday evening, the 23d, at Hardman Hall, when Mr. Sonnekalb was again heard in a Spanish fantasy of his own, which has character and color, and in numbers of Chopin and Wagner-Brassin. He played his own work very well. Miss Mary A. Grout sang some soprano songs very nicely.

Wieniawski's *Faust* fantasy, minor pieces of *Vieuxtemps* and *Sgambati* and Paganini's *Witches' Dance* made Mr. Kizdo's program. His intonation has steadily improved and is now not often at fault; he has also a liberal amount of technic, but he has a peculiar eerie conception of things and a phrasing and coloring that are at times rather weird. He evidently goes in for subjectivity, and the results are unsatisfactorily odd. He, however, pleased highly a nice little audience, which applauded him loudly.

The Orpheus Society, Arthur Mees director, gave the

third private concert of its tenth season on Thursday evening last at Madison Square Concert Hall, assisted by a nice little string orchestra of about a dozen pieces, and by Miss Marguerite Lemon, soprano. Mr. Albert E. Greenhalgh accompanied.

The choral numbers were Jensen's *Margaret*, Zerlett's *Far From Home*, a serenade by Kroegel, an excerpt, *The Nun of Didaros*, from Buck's *Saga of King Olaf*; a cradle song of MacDowell, *Love's Reminder* by Debois, and Rubinstein's *Morning*. The club sang with delicacy and sonority and a due appreciation of dramatic effect and of climax. The Buck number had a solo by Mr. Van Arsdale, nervously but agreeably sung, and the chorus here acquitted themselves with good mastery over light and shade. The rippling piano accompaniment was very well played by Mr. Greenhalgh. MacDowell's *Cradle Song*, with its clever, dainty harmonies, is a gem, and was brought to its delicious pianissimo close with smooth tact by the chorus. In the Debois chorus they showed a good staccato. Indeed, the whole program was chosen with a good view to technical variety.

Mr. Mees, as has been before remarked this season, selects and conducts music for a small string band very discreetly. They played delightfully numbers like Moszkowski's *Serenade*, Gillet's *Chattering* and the like. They also played variations from Schubert's D minor quartet, but other duties were being covered by the concert-goer so that they could not be heard.

Miss Marguerite Lemon sang in a soprano of truly brilliant and pure quality and with a moderate amount of taste songs of Chaminade, Grieg and Van der Stucken. Her voice is extremely pure and fresh and has plenty of vibrancy; indeed it is a refreshingly good voice, but the young lady should cultivate feeling.

The audience was large and Mr. Mees had to respond many times to its expression of approval.

The Orpheus Society purports having a chorus of ladies next season which will participate in all the concerts and be known as the Orpheus Auxiliary Chorus. Care will be used in the selection of voices, which will be limited to fifty, of whom already twenty have been accepted as members. This mixed chorus will be an interesting feature, as, should the females reach the same standard as the males have already attained under Mr. Mees, the results should be anticipated as admirable. The combined chorus will not exceed 100 voices.

The Church Choral Society, Richard Henry Warren conductor, gave the third service of its seventh season also on Thursday evening last at the Church of Zion and St. Timothy, Fifty-seventh street, near Eighth avenue. There was a full orchestra, and Mr. Will C. Macfarlane was at the organ, relieved incidentally by the organist of the church, Mr. Warren R. Hedden. The soloists were Miss Frances Miller, soprano; Miss Marguerite Hall, contralto; Mr. Thomas Impett, tenor, and Dr. Carl E. Dufft, bass.

In ensemble work this quartet was the most satisfactory which has appeared in recent concerts by the society. In solo work the tenor was slightly feeble though tuneful, but he plucked up his courage when merged with the others. A short cantata by Albert Becker, Bach's *A Stronghold Sure*, and Dvorák's *Mass in D* were the principal works sung. The *Hallelujah* for quartet and chorus from the Becker cantata was excellently sung and worked up to a most impressive jubilant finale. Miss Miller, the soprano, was heard here to great advantage, but the most beautiful portion of the work, *For He that Dwelleth with the Most High*, written for alto, solo, quartet and chorus, brought out Miss Marguerite Hall's rich, warm voice in such beauty that other voices by contrast were apt to sound thin.

There were really no rough spots in the choral work. The Dvorák *Kyrie*, with its religiously exalted ascending passages taken up by the different voices in order, was absolutely even in effect. The works are all well studied and proceed smoothly. The service opened with a finale of Rheinberger for string orchestra, horns and organ, and the orchestral work assisting the chorus was very good during the evening in as far as it was heard. This church is a good building for sound and gives the soloists a much better chance than St. Bartholomew's. Mr. Warren conducted with the duly restrained enthusiasm essential to the atmosphere, if not to the works in their every part, and the church was thronged with the usual silently approving audience. After all, this society presents a lugubrious plane between the service with music where we go to pray and the oratorio. It has all the outer personal repression of the house of worship, with episodes of secular vigor in the music usually met in the orchestra which eclipse average oratorio in liveliness and temporal suggestion.

On Friday evening last Signorina Carmela Cosenza,

New York College of Music

128 & 130 EAST 58th STREET,

ALEXANDER LAMBERT, Director.

The College will Remain Open the Entire Season.

pianist, announced as a pupil of Miss Wheelwright, gave a recital to a large audience at Madison Square Concert Hall. She was assisted by Miss Jennie Dutton, soprano; Mme. Scalchi and Signor Campanari, from the opera, and Signor Scognamiglio, cellist. Mr. Jos. Pizzarello was at the piano. The affair was under long listed fashionable patronage. Signor Tamagno had been billed for some time beforehand to appear, but his name was struck off shortly before the concert. This is not the first time this season the signor has lent his name and withheld his presence. He seems to have a leaning that way. The young pianist, however, had an excellent corps of assistants without him. This was the program:

Piano—	Sonata, op. 31, No. 2, allegro.....	Beethoven
	Caprice, op. 16, No. 2.....	Mendelssohn
	Signorina Cosenza.	
Vocal solo—		
	Cradle Song.....	Ries
	A Doubt.....	Meyer Helmund
	Miss Jennie Dutton.	
Piano—		
	La Fileuse.....	Raff
	Consolation, No. 6.....	Liszt
	Studio di Concerto, op. 9.....	Martucci
	Signorina Cosenza.	
Vocal solo, La Mia Bandiera.....		Rotoli
	Signor Campanari.	
Piano and 'cello, Sonata, op. 18.....		Rubinstein
	Allegro Moderato. Moderato Assai. Moderato.	
	Signorina Cosenza and Signor Scognamiglio.	
Vocal solo, Nobile Signor (Ugonotti).....		Meyerbeer
	Madame Scalchi.	
Piano, Scherzo, B flat minor, op. 31.....		Chopin
	Signorina Cosenza.	

Signorina Cosenza plays intelligently, with a clear, singing, sympathetic tone, but is, fortunately for her hope of development, no present wonder. The Mendelssohn Caprice, Raff's Fileuse and the Martucci Study were all good. She has evidently a glowing temperament, and feeling in her playing is uppermost. When duly balanced with the restraint which will come later and a more fully developed technique she should make a sympathetic pianist. The audience, as was natural, made things very pleasant for her and she had an encouraging reception. She will probably be heard again shortly, this being announced as her "first concert."

Campanari carried off the vocal honors of the evening, meeting the enthusiastic reception to which his lovely, fresh voice entitles him, and being forced to give two encores, of which one was the Toreador Song. He appeared also in the light of an accompanist, playing extremely well an encore for Scalchi. Of course, the dear favorite contralto with the flexible organ which rouldes so brilliantly in tones of chameleon variety was met with an ovation. Miss Dutton, for what she essayed to do, was not out of place in operatic company. She is a delicious singer of songs, with infinite sentiment and finish. Rubinstein's lovely work was played very well with Sig. Scognamiglio's assistance. It was smooth and spirited. This concert bore out its prospect of success, and was thoroughly enjoyable and of just the right length.

On Sunday evening last the Liederkreis gave its fourth concert of the season at the club hall, 111 to 119 East Fifty-eighth street. The male and female chorus, with orchestra, were assisted by several vocal soloists, of which the principal were Signor Tamagno and Miss Lillian Blauvelt. Mr. Carl Naeser, tenor, also sang very well, but the odds were against the average tenor with the mighty toned Tamagno on the scene. The program was given as follows:

Overture, Tannhäuser.....	Wagner
Alt-Niederländische Volkslieder.....	gesetzt von Kremsler
Recitation and Arie aus Pagliacci.....	Leoncavallo
Frl. Lillian Blauvelt.	
Sonnengesang aus dem Oratorium Franciscus.....	Tinel
Tenorsolo, gemischter Chor und Orchester.	
Charitas, Romanze.....	Gnaga
Signor Francesco Tamagno.	
Belgeleitet von Signor G. De Grandi.	
Mitternacht bei Sedan, Orchesterphantasie.....	H. Zöllner
Männerchor—	
Lotosblume.....	Schumann
Er ist's.....	Franz Lachner
Aus alten Mährchen.....	Sucher
Frauenchor und Orchester.	
Oluf im Erlenhain; Scenen aus Erikonig's Tochter.....	Gade
Sopranosolo, Baritonsolo und Frauenchor.	
Die Allmacht.....	Schubert-Liszt
Signor Tamagno, Tenorsolo; Männerchor u. Orchester.	

The orchestra played the Tannhäuser overture with all the spirit and color which a tremendously earnest and enthusiastic conductor like Herr Zöllner is likely to evoke from a good set of men. The fantasy of Mr. Zöllner himself, Mitternacht bei Sedan, is an admirable bit of program music, depicting the field of Sedan after the Franco-German war at midnight. The tolling of cathedral bells, the rising of soldier ghosts, the embrace of Franco and Prussian soldier in the spirit, the trailing of the night wind over the battlefield, are all told in a variety of themes mournful, gloomy or tender, with a rich and effective instrumentation. It was quite a self-evident fantasy.

The a capella work of the male chorus was excellent, as usual. The female chorus has improved, and sang very fairly in the Erl King's Daughter of Gade, and the richly hued excerpt from Tinel's Franciscus. Lillian Blauvelt sang the Pagliacci Ballatilla exquisitely, and also sang the

part of the Erl King's Daughter in Gade's dainty, novel music with the lovely bloom and freshness and spontaneity which belong to her voice. She had an enthusiastic reception.

Tamagno sang his Charitas to a piano accompaniment played by his German coach, Signor de Grandi. The piano had a ridiculous sound after the orchestral accompaniments gone before, and made a bad background for a voice of the size. Seidl orchestrated this song for Tamagno for a Sunday night concert at the Metropolitan. Encored he gave his favorite Italian song Perchè.

But in Die Allmacht, with the enormous background of the male chorus and orchestra, Tamagno shone superbly, and in his solo episodes was manly, dignified, and in the opinion of the audience, quite Hanoverian in dialect. This Die Allmacht is really one of the best things Tamagno ever did, as the commanding penetration of his phrases above such immense tonal weight was singularly impressive, even heroic, and brought home with stirring emphasis the fact that in certain phases of music there is but one tenor living like him, just one who with magnificent freeborn ease can rise above and beyond any climax and make every tone ring and vibrate with such astounding effect.

The chorus here did noble work, the orchestra was also up to the pitch, and altogether Die Allmacht was one of the most imposing works presented in a long time by any choral society.

Manuscript Society.

THE following is the program offered by the Manuscript Society at its last concert for this season, to be given in Chickering Hall next Thursday evening, May 2. Mr. Seidl promises it to be one of the most interesting programs ever presented of American music. His orchestra will be augmented with special instruments for Frederic Grant Gleason's Processional of the Holy Grail and Reinhold Herman's Egyptian Suite:

March, Processional of the Holy Grail.....	Frederic Grant Gleason, Chicago
Air, There is a river.....	John S. Camp, Hartford
Mme. Zipporah Monteith.	
(Orchestral accompaniment.)	
Piano concerto in F minor.....	Louis A. von Gärtner, New York
Mr. Hamilton J. Orr, pianist.	
Songs, with piano accompaniment—	
A Farewell.....	
Be Like That Bird.....	Laura Sedgwick Collins, New York
Shadowtown.....	
Mrs. Charles Tyler Dutton.	
(Accompanied by the composer.)	
Meeres-Weben (Stimmungsbild).....	Karl Feininger, New York
Recitative and air, It is the voice of my beloved.....	Gerrit Smith, New York
Mrs. Gerrit Smith.	
(Orchestral accompaniment.)	
Egyptian suite, three movements—	
The Vision of the Desert.....	
The Fireflies.....	Reinhold L. Herman, New York
Cairo.....	

The Manuscript Society has recently taken into its fold a number of older and better known musicians, and now counts on its list over 300 of the active musicians and music lovers in the country; among them Anton Seidl, Walter Damsch, Emil Paur and Theodore Thomas for its musical directors, and Dudley Buck, William Mason, Harry Rowe Shelley, Arthur Foote, Xaver Scharwenka, Reginald de Koven, W. W. Gilchrist, Samuel P. Warren, from whose pens it expects manuscripts in the near future. A majority of the best local talent is on its "professional" list, and this includes vocalists, pianists, organists, violinists and accompanists. It is proposed to make the society a national institution, having branch societies in the principal cities of the Union, and with this end in view a congress of the musicians from Boston, Chicago, Philadelphia, Cincinnati, St. Louis and San Francisco is to be held here, when definite plans will be effected.

With its own club house, in which to hold its private meetings and keeps its rapidly increasing collection of manuscripts, and with its branch society in different parts of the country, the Manuscript Society promises much for the future of American music and musicians.

Mr. Fellows Sang.—Mr. Townsend Fellows sang at a concert given on the 27th at the Brunswick by Fräulein Kitty Berger, a harp zitherist.

Pizzarello's Piano Pupils to Play.—The piano pupils of Mr. Joseph Pizzarello will give a concert at the Brunswick this (Wednesday) afternoon at 3 o'clock. They will be assisted by Miss Florence Mulford, contralto, and Mr. Purdon Robinson, baritone.

The Iliad Set to Waltz Music.—A characteristic piece of St. Louis enterprise is the proposition of an editor in that town to set the Iliad to waltz music and Horace's Odes to a Virginia reel. It seems the editor has just discovered these classical pieces, and, with all his neighbors, thought he had hold of something new.—*Chicago Times-Herald.*

Mr. Townsend H. Fellows Sings.—Mr. Thomas Evans Green announces a concert at the Hotel Waldorf on tomorrow (Thursday) evening. Among the assistants engaged for the affair is Mr. Townsend H. Fellows, the well-known baritone.

The Boston Festival Orchestra.

THE Boston Festival Orchestra, Mr. Emil Moltenhauer conductor, will be heard at all the great music festivals of the United States and Canada this spring. Its season commenced April 1 and ends June 2, during which time it goes as far West as Michigan. This is the seventh annual tour. The orchestra numbers about fifty men, the entire organization being under the management of Mr. George W. Stewart, for many years a member of the Boston Symphony Orchestra.

The list of soloists who will be heard with the orchestra this season is a notable one: Nordica, Melba, Jennie Patrick Walker, Rose Stewart, Gertrude May Stein, Mrs. Carl Alves, Mrs. Julie L. Wyman, Ben Davies, Wm. H. Rieger, Max Heinrich, Heinrich Meyn, Francis S. Rogers, Watkin Mills, W. H. Clarke. Besides these instrumental soloists are Wm. H. Sherwood, Martinus Sieveking, Franz Kneisel and Van Veatchon Rogers.

The repertoire includes Faust, Elijah, Flying Dutchman, Samson and Delilah, St. Paul, Hymn of Praise, Creation, Arminius, Damnation of Faust, Verdi's Requiem, Bach's Christmas Oratorio and a host of minor works.

At most of the places visited by the orchestra it gives single concerts, the first part of the program being miscellaneous selections for orchestra and soloists. The second part is often the third act of Faust, with Nordica, Rose Stewart, Gertrude May Stein, Wm. H. Rieger and Wm. H. Clarke in the cast. The body carries scenery for the operas, and the entire production is of the highest order. This season it will give sixty concerts.

Mr. Carl to Play in New York.

A SERIES of three May afternoons of organ music will be given by Mr. Carl in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Fridays, May 10, 17 and 24, at 4 o'clock, with the assistance of distinguished artists who have been engaged to appear at each recital.

Among the novelties Mr. Carl will play M. Alexandre Guilmant's new organ sonata in C minor, op. 80, No. 5; a new sonata, written for Mr. Carl and still in manuscript, by C. C. Muller, of New York; concert piece (MS.), dedicated to Mr. Carl, by Bertram Luard Selby, of London; prelude and fugue, Camille Saint-Saëns, and new works by Gigout, Rousseau, Neuville and Clarence Lucas.

The press of the South has been unanimous in its praise of Mr. Carl's work during his second tour there the past winter, and it is expected that he will return for a third trip before the close of the season and after another Western tour.

Following is the program of a recital given in Atlanta Ga., last week, Thursday (third in the same church this season):

Organ sonata in F minor.....	F. Mendelssohn-Bartholdy
Andantino.....	Th. Salome
(Dedicated to Mr. Carl.)	
Toccato, from the fifth organ symphony.....	Ch. M. Widor
Romance in A flat.....	Gustav Merkel
Fugue in G minor, Book II.....	J. S. Bach
Elsie's Prayer (The Golden Legend).....	Dudley Buck
Miss Bessie Service.	
Cantilene Nuptiale (new).....	Neuville
Funeral March of a Marionet.....	Ch. Gounod
A Vision (new).....	Rudolph Bibl
"Let fate do its worst, there are moments of joy, Bright dreams of the past which it cannot destroy, Which come in the night time of sorrow and care, And bring back the faces which joy used to wear."	
Oh! Had I Jubal's Lyre.....	Händel
Miss Bessie Service.	
Marche de la Symphonie Ariane.....	Alex. Guilmant
Two selections from Lohengrin.....	Richard Wagner
Vorspiel, Act I, Introduction and Bridal Chorus, Act III.	

Miss Amelia B. Rippe's Concert.—On April 22 Miss Rippe gave a very interesting concert at Steinway Hall. Miss Rippe is a native of Philadelphia, her parents removing to Minneapolis when she was a child. She received her musical education for three years at the Royal Conservatory of Stuttgart, and during last winter perfected herself under the tuition of Prof. Reinhold L. Herman, singing in public on several occasions, more especially at the concert of the Heinebund in aid of the Heine monument, where she scored a fine success.

At her concert at Steinway Hall she was assisted by Mr. Leopold Winkler, pianist; Miss Elsa von Moltke, violinist; T. Kelley Cole, tenor; L. W. Hoffmann, violoncellist, and Miss Belle Newport, contralto, who all came in for a large share of applause. Miss Rippe was in magnificent voice. All her solos, as well as her duet with Miss Newport, were enthusiastically encored.

We learn that Miss Rippe as soprano, Miss Newport as contralto, Miss Loretta C. Ryan as mezzo soprano, and Miss Augusta de Camp, alto, all pupils of Prof. Reinhold L. Herman, have founded the St. Cecilia Ladies' Quartet, and that the quartet will appear several times in public before the season closes.

Miss Gumper Engaged to Sing.—Miss Rose Gumper has been engaged to sing May 8 in the opera Samuel, to be produced at Madison Square Concert Hall on the occasion of the Jerome Hopkins annual Children's Jubilee.



PHILADELPHIA, Pa., April 29, 1896.

THERE was one event of far more than ordinary interest and importance which took place last Thursday at Music Fund Hall. The occasion was one fraught with good music, conspicuous modesty and brilliant promise for the future. For many weeks there has been persistently, although judiciously, advertised "First Grand Concert" by Albert Hermann Kulling, pianist, and with the printed matter in respect thereto was one circular which filled me with interest, and which went far to make an apparently stereotyped debut resolve itself into a remarkable performance.

This concert was simply one of a series of four to be given by Mr. Albert Hermann Kulling; the four concerts to be given one year apart. As the advance circular informed us, Mr. Kulling is a young man, nineteen years of age, born of German-Polish parents, but a native of Philadelphia. He is the son of Franz Albert Kulling, who is a composer, orchestral performer and music teacher of this city. Young Albert is his oldest son, and, as usual, at a very early period in life showed his musical talent. In the first four or five years devoted to the study of music he practiced principally upon the violin and grand organ, his preceptor upon the latter being the celebrated organist David D. Wood. He also during these years studied theory and composition under Dr. Gilchrist.

This is not intended to be a biographical sketch, and I will therefore pass over a few particulars; but about one year ago he gave up both violin and organ and began with great zeal the study of the piano under the late lamented Charles H. Jarvis, who made flattering prophecies concerning the enthusiastic young musician.

He is very ambitious of perfecting himself, and these concerts are planned to raise the necessary means to pursue a four years' course at the shrine of Theodore Leschetizky.

Now here was the first revelation in respect to this finely advertised concert. It was not a person professing to be a finished artist, but a student who was about to begin his studies. Therefore it was with much curiosity and some misgivings that I went to hear the program. It is sufficiently remarkable from contents, and the eminence of the musicians who assisted Mr. Kulling, to reprint in full as follows:

Piano solos—
Barcarolle (G minor).....Anton Rubinstein
Nocturne, op. 27, No. 1.....Frederic Chopin
Ballade, op. 38.....
Mr. Albert Hermann Kulling.
Violin solo, Fantasie Caprice.....Henry Vieuxtemps
Mr. John F. Rhodes.
Harp solo, Fantasia, Lucia di Lammermoor.....Gaetano Donizetti
Signor Giovanni Setaro.
Viola solo, Romance and Arpeggio.....Michael H. Cross
Mr. Richard Schmidt.
Piano solos—
Toccata, op. 7.....Robert Schumann
Rhapsodie Hongroise, No. 12 (Mesto).....
(Dedicated to J. Joachim).....Franz Liszt
Transcription, Schluimmerlied (Von Weber).....
Mr. Albert Hermann Kulling.
Grand septet, op. 20.....Ludwig van Beethoven
For violin, viola, violoncello, double bass, clarinet, bassoon
and horn.
Adagio—Allegro con brio.
Adagio cantabile.
Tempo di Menuetto.
Tema con Variazioni.
Scherzo—Andante con moto alla Marcia.
Presto.
Messrs. Stoll, Jr., Schmidt, Hennig, Fasshauer, Saulino,
Mueller and Buchholz.

Now here sure was a scheme for a debut. Ballade, op. 23, Chopin! Toccata, op. 7, Schumann! for a beginning after one year exclusive piano study. And it was all deliciously modest. And the crowning point of the affair was that this pale, poetic faced lad played everything exceedingly well. He is about to begin his studies, and I would be

much gratified if more of those who come back to us "finished" could do as well as Mr. Kulling did on Thursday.

It was all very musical, and there were no extravagances. He is the personification of modesty, sitting at his instrument as unruffled as Paderewski or Godowsky; his analysis and phrasing are good, and he actually did play that horribly unattainable toccata of Schumann in a way impossible for most performers even to approach, for this piece contains special difficulties for exceptional performers. Mr. Albert Hermann Kulling has a future. In advance I congratulate the teacher who shall get him for a pupil.

The rest of the program went to make up a very distinguished evening's performance. The Beethoven septet was charmingly given. Signor Setaro is a rare artist on the neglected but beautiful harp, and Mr. Schmidt played Cross' Romance and Arpeggio, viola solo, which met with much praise.

But real artistic maturity had perhaps its amplest presentation in the violin playing of John F. Rhodes. This player is not only an artist, but he is an artist with brains. He has breadth and depth and warmth and power. What more can be said?

Altogether I hope to look back to this concert with pride and interest in later years. There was a large audience, and I hope Mr. Kulling received many dollars. I am sorry he must go abroad just now to study. There are a few teachers right here who would be proud of such a pupil and he would fare far better than musical students of all classes usually do who go to Europe and study under some specialist who has simply become the fashion.

Among Mr. Kulling's many patrons are the following well-known persons: Mr. Finley Acker, Rev. William H. Alden, Mr. William H. Boner, Mr. George Burnham, Mr. George Burnham, Jr., Mr. William Burnham, Prof. Michael H. Cross, Mr. John R. Drexel, Mr. William G. Fischer, Dr. William W. Gilchrist, Mr. C. J. Heppie, Prof. Vivian Ingle, Mr. Arno Leonard, Prof. Frederick Maxon, Mr. Theodore Presser, Dr. George H. Richardson, Prof. Richard C. Schirmer, Mr. Adolph J. Tafel, Mr. Lewis C. Vanuxem, Prof. Massah M. Warner, Prof. David D. Wood, Mr. William Brewster Wood, Rev. William L. Worcester and Prof. Richard Zeckwer.

Mrs. Thomas Graham (Madame Chalia) scored two very decidedly triumphant successes last week, first on the occasion of her operatic afternoon and second at the fine charity performance of *Patience* on Thursday and Friday. The second act of *Traviata* and the third and fifth acts of *Faust* were given on Thursday before a large and distinguished audience of society people and musicians, all deeply interested in the future career of Madame Chalia as a dramatic soprano. Musically she left nothing to be desired, singing as she did with exquisite freshness and intelligent method. On the dramatic side she will doubtless improve with experience. In fact, even with the small opportunities in this direction in *Patience*, the following day this improvement was apparent. Her best work was done in the superb Jewel Song in *Faust*. Her choice of anything from *Traviata* was of course unfortunate; this is not a musician's opera from a modern standpoint. Her support on both occasions was good and Mr. Hinrichs displayed his fine directorship to signal advantage. We hope to have many chances to hear this gifted singer in Philadelphia next season.

Mr. Louis Amadeus von Gaertner will give a supplementary series of three violin recitals at the Academy of Fine Arts on May 9, 16 and 23. Mr. von Gaertner has become quite a favorite this season, and this announcement will give great pleasure, for he is a painstaking artist whose programs are always gems of selection.

Mr. E. Cholmeley Jones will manage the concert to be given next Thursday by Charles Meeham, the famous boy soprano, of New York.

The brilliant little godmother of the practice clavier will give a recital on the piano on May 4, prior to her departure for Europe, where she, it is said, will study under Paderewski. The program arranged is remarkable as showing the enormous progress Miss Julie Geyer has made in four years. She has done much indeed for the silent piano, and it has done much for her. Why are people so slow generally to adopt this splendid device—mere prejudice?

Still, after all, it is doubtful if musicians are slower than other learned and cultured people to learn. The eminent physician who invented the ligature in amputations to take the place of the red hot iron cautery was put away as a wizard and heretic and finally was allowed to practice his hellish remedy (because it seemed a good thing in spite of opposition) only in the presence of a priest who should sprinkle the stump with "holy water," and the holy water

got the credit instead of the ligature, and it was a hundred years after the death of the great surgeon before the humane device came into general use. So it won't do to poke too much fun at musicians. But, all the same, I hope it won't be a hundred years before every pianist and piano pupil shall use the clavier by Virgil.

But to turn away from all these questions of technic and technic-acquiring machinery, and forget the spectre of digital dexterity who haunts by day the studio and by night the bedside of the modern piano juggler, it was a relief to find oneself at a fine musicale of ye ancient school. Last Monday afternoon was the time, and Heppie's music rooms the place. I told you last week about the fine little series of recitals the enterprising and philanthropic piano merchant had arranged, and how Mr. S. B. Mills, the veteran pianist, would close the most interesting course upon the day mentioned. Mr. Mills is an artist pure and simple. His erudition and accomplishment are of the day when Liszt was the god, Thalberg the high priest and Gottschalk the anointed one in the world of piano music. Being of that school the result is music pure and simple. True, there are many measures in their performances where technic does not scintillate and coruscate as with our modern wizards, but there are also many measures where a wealth of sentiment and touch evoke many phrases of surpassing beauty, sometimes lost nowadays.

Thus it was that the really fine playing of Mr. Mills in its class gave me unalloyed pleasure. It is not hard to understand his life-long popularity. His list follows:

Evening.....	Schumann
End of the Song.....	
Etude, No. 3, op. 10.....	Chopin
Rhapsodie Hongroise.....	Liszt
Cradle Song.....	
Minute (new).....	S. B. Mills
Old Folks Transcription.....	
Tarantelle, No. 3.....	

Everything was played with delicacy of execution and refinement of sentiment, and as if to show that our fathers in music were not much behind us even in technic the great etude, op. 10, No. 3, of Chopin, was really the best thing of the recital. Of course his own time-honored Tarantelle and his new minuet, and even the Old Folks transcription, were gratefully received by the exceedingly large audience present. Again I must thank Mr. Heppie for this series of recitals.

WALTER BACON.

Church Choir Work.

ST. PAUL'S CHAPEL.

"YOU may quote me as saying that after an experience of years in England, and as organist and director for a quarter of a century in this country, I consider Mr. Leo Kofler the best choir trainer that I have ever known, and, furthermore, he has the best quartet that I have ever heard in America."

This is Dr. Walter B. Gilbert's voluntary tribute to the organist and director of St. Paul's Chapel (Trinity parish), Broadway and Vesey street.

Go away up a winding staircase and all but tangle yourself in the intricate passageways of the west end of this old-time House of God, and you will find one of the most decidedly Dickensian-like corners in New York. The cool breath of April, fresh from the green life of the surrounding burial spot, comes in through the high, open windows and pervades the room or the study, where, surrounded by his manuscripts and books and music scores, you will find the benevolent-visaged, full-bearded, be-capped Leo Kofler chatting with friends.

What he will tell you about himself is of far greater interest than any romancer might invent, because his career as a musician is fast approaching the half century mark, and the roads that he has passed over since he first listened to the yodel of the Alsatian of his native province have been dotted all along with events that lend charm to the record as he relates it here.

"I was born March 13, 1837, in Brixen, in the Tyrol, the most beautiful and most romantic province of the Austrian Empire, celebrated not only for its wild and grand natural scenery, but also for its history. My father was organist and choirmaster of the parochial church, and followed music as a profession, which circumstance accounts principally for my early musical training. I have not the slightest recollection when my father commenced my instruction in piano and singing; all I know is that, as far back as my memory goes, I always played the piano and sang in my father's choir. At the age of ten, I believe, I became also a member of the chancel choir, as well as of the mixed choir in the cathedral in Brixen, in the orchestra of which my father played the 'Bratsche' (the alto violin). At this time he began to instruct me in organ playing.

"My collegiate course commenced at the age of eleven, in the gymnasium of Brixen, in 1848. At the same time my musical education and career were not interrupted, but received even a new impetus about Christmas of the same year, when I was formally appointed organist of the college church, called 'Unsere Lieben Frauen Kirche,' a position which I held six years without interruption, up to the time

when I left my father's roof for good. My Sundays and festival days were very busy days in these last six years in Brixen.

"Before I was twelve years of age I begged my father to teach me to play the violin, that I might exchange my position as singer for one in the orchestra. If I remember rightly, I was thirteen years of age when I was engaged by the Rev. Mr. Harasser to play the second violin, and two years later to play the alto violin, as my father had been appointed to the first violin.

"At the age of fourteen my voice entered upon the process of mutation. As soon as my voice had changed to some extent, at least so much that I could sing tenor, I organized a singing club among my fellow students, which became very popular. As my voice kept on changing I sang second tenor, then first basso: and at the age of sixteen and a half I was the most solid second basso in the club.

"I found myself September, 1865, matriculated as an enthusiastic student at Prof. Julius Stern's Conservatory of Music in Berlin.

"Early in the spring of 1866 I brought this highly remunerative season of knowledge gathering in Berlin to a close, and I found myself on a Hamburg steamer sailing for the land of the free. Having worked in church music more or less all my life, I looked, naturally, for a similar position here. Through the German Immigrant Society I was recommended to a German Lutheran church in Newport, Ky., just across the Ohio River from Cincinnati. I was engaged there a week after I had arrived in this country.

"Shortly after that I exchanged it for a position as organist and choirmaster in the cathedral of Covington, Ky. I settled in St. Louis the same year. There I met with immediate success. I became basso in the quartet choir of the Church of the Messiah, of which Dr. Elliot, the president of Washington University, was pastor. I also became director of three German male singing societies.

"I gave up my prosperous career of one year in St. Louis as reluctantly as I had left Berlin, returned to Covington, and accepted a position as basso in the quartet choir of the First Presbyterian Church of Cincinnati. Three months later I became the organist of the same church, and remained for over four years. I also filled the position of vocal teacher at Miss Clara Baur's Conservatory of Music. In the fall of 1871 I received a call as organist to a prominent church in Brooklyn, through the influence of my pastor in Cincinnati, the Rev. Charles L. Thompson, D. D.

"Finally I accepted another position as basso in the quartet choir of the South Congregational Church, Brooklyn, of which the Rev. Dr. Storrs was pastor. At the same time I had charge of the piano and vocal department in a young ladies' boarding school in Morristown, N. J., and ultimately I removed to that town and accepted the position of organist and choirmaster in the First Presbyterian Church. After nearly three years I exchanged this for an engagement as solo basso and choirmaster of St. Alban's high ritualistic church in New York city and May 1, 1877, I entered upon my present duties at St. Paul's Chapel."

So much for the personal reminiscences of the organist and director of St. Paul's Chapel.

Now to speak of the members of the choir collectively. The system in vogue in this chapel is perhaps not equaled, and certainly is not excelled in strict conservatism and rigor of rules, by that of any church organist and director in the city. The laws are unbending, as can well be afforded, because in none of the houses of worship under the Trinity parish régime are rectors, curates or members of choirs dependent upon congregational support; therefore the best talent can be demanded by the musical director, and the most obedient submission is expected, as well the most proficient service.

The choir consists of two salaried quartets and two volunteer choruses, one on the Decani and the other on the Cantoris side.

Again, all engagements in this choir are made for no definite period and their continuance depends solely upon merit.

Six weeks before Thanksgiving Day, Christmas, Easter and Whit Sunday, and during the two weeks following the three last mentioned days the organist permits no member to leave the choir.

Each member is allowed a vacation of four weeks in July or August, according to the organist's expressed plans.

The organist decides who shall do the solo work, but does not confine his assignments to the members of the quartet, but occasionally assigns solo work to members of the volunteer department whose merit justifies the experiment.

The members of both quartets have the duty of acting as monitors over the choristers in their respective parts, but they are admonished to act with discretion.

A regular system of fines is in vogue for violations of any one of the twenty-three printed regulations in force, the funds accruing from such fines being used to furnish music for the Urania Glee Club.

No doubt the stringency of the regulations involved has much to do with the satisfactory work accomplished by the choir of St. Paul's Chapel, and in part accounts for the

sentiment as expressed by Dr. Gilbert at the opening of this article.

Individually only the names of the first quartet will be mentioned here.

Mrs. Carrie Martin Cowtan is the soprano. She was born in New York city and received her entire musical education in this country with such teachers as Rheinhold, Herman Marzo, Sapio and Frederic Bristol. Mrs. Cowtan comes of a family gifted with musical talent. Her principal work has been and is in church and concert, though offers have time and again been made to her to adopt the stage as her profession. Her voice is broad and rich, suited to heavy work. Mrs. Cowtan has sung in several of the principal cities with the most prominent artists. Previously to going to St. Paul's Chapel she sang in the Mount Morris Baptist Church, and her resignation was greatly regretted. It is Mrs. Cowtan's desire to go abroad for a year or two to perfect herself in repertoire. She is still a young singer and occupies a prominent place among church choir workers.

Miss Edith Tuttle, the contralto, is a native of Brooklyn. She entered the choir of St. Paul's Chapel as a very young chorister in the summer of 1881. She advanced to the position of second alto in the month of February, 1882, and to the position of first alto in November, 1884. She has filled that position with satisfactory results. Miss Tuttle received her entire musical education under Mr. Kofler, who is director of the free training school of St. Paul's.

Mr. Hunt is the tenor of the solo quartet and a thoroughly satisfactory singer.

Mr. Walter Grafton occupies the position of bass in the first quartet. He is a native of Bowdon, England, where he was born in 1862. His father was a first tenor in the Manchester Gentleman's Glee Club, and a most enthusiastic supporter of glee singing. His mother was a pianist of far more than ordinary ability, pinning her musical faith to Beethoven, whose works she interpreted in a manner distinctly artistic.

There were eight members of the Grafton family, including the parents, and they comprised a noted double quartet. Mr. Walter Grafton had at this time a high soprano voice and sang in a choir under the direction of his eldest brother. Just before he came to America in 1883 his voice changed. He went West and remained in Wisconsin one year, then removed to Fargo, N. Dak., and joined the choir of Getsemane Episcopal Church under the direction of Mr. O. B. Bass. In April, 1891, Mr. Grafton came to New York and was engaged for his present position.

St. Paul's Chapel does not present any elaborate program on ordinary days, but the holiday services are notably rich in musical selections. Last Sunday's program (and that is a fair sample of the lay-day programs) comprised Garrett's Te Deum in E flat, for chorus, and Sullivan's composition And God Shall Wipe All Tears Away. This solo was given to Miss Tuttle, who acquitted herself most acceptably, and full justice was done to all of the concerted music.

The double quartet and chorus number twenty-six singers, and comprise the only mixed choir in Trinity Parish, Trinity Church and all of her other chapels having surplined choirs of men and boys.

NOTES BY THE WAYSIDE.

The personnel of the quartet of St. Bartholomew's Church, Forty-fourth street and Madison avenue, for the ensuing year is this: Mrs. Theodore J. Toedt, soprano; Mrs. Hattie Clapper Morris, contralto; Mr. Mackenzie Gordon, tenor; Mr. Franz Remmert, bass; Mr. Richard Henry Warren, organist and director, and Mr. Oscar Franklin Comstock, assistant organist. The chorus of forty voices will be maintained.

The Easter service in Christ's Church, at Rye, N. Y., was particularly impressive and brilliant, the program including Sir John Stainer's offertory anthem and Gounod's Magnificat in D and his offertory anthem from The Redemption.

Walter Henry Hall, now organist of the Church of the Heavenly Rest, 551 Fifth avenue, has been engaged to occupy the position of organist and choirmaster of St. Ann's Protestant Episcopal Church, Brooklyn Heights, beginning May 5. He will take with him Marsham Cockaday, alto singer, now at the Church of the Heavenly Rest (formerly of St. George's Chapel Royal, Windsor), who will sing at the Cathedral, Garden City, N. J., in the mornings and at St. Ann's in the evenings; John W. Zabriskie, tenor; Victor Griffin, bass; F. A. Parkhurst, solo baritone, and Wood McKee, solo bass. Henry E. Duncan, organist of Grace Church, Brooklyn Heights, goes to the Church of the Heavenly Rest in Mr. Hall's place, and Edward Witherspoon is engaged for Grace Church.

The Kofler Male Quartet is one of the recent organizations, being managed by R. R. Selleck. The members of the quartet are H. Edwin Knight, first tenor; G. M. Selleck, second tenor; R. R. Selleck, first bass; Wm. Hirschmann, second bass.

Mr. Leo Kofler is already making preparations for the celebration of the fiftieth anniversary of his work as an organist or choir leader, which work he began in 1849. The jubilee will occur on his sixty-second birthday.

Oscar Franklin Comstock, assistant organist of St. Bar-

tholomew's Church, is making his way to the front among the recognized musicians.

Miss Mary Winter, a pupil of Mme. Adelina Murio-Celli, has passed through the complete course of vocal training, and expects to accept a church position the coming year.

The Baptist Church at Reading, Pa., is putting in a new \$3,000 Mason & Risch vocalion organ.

Dr. Walter B. Gilbert gave the second recital of his oratorio of St. John last night (Tuesday) at Trinity Chapel, West Twenty-fifth street. The double quartet and choir of St. Paul's Chapel were loaned to assist in the production. The work comprised a renewal of old classical oratorio writing, in the most attractive modern style. There was a complete orchestra under the direction of Gustav Dannreuther. Invitation cards constituted the guarantee of admission.

M. Gaston Marie Dethier, organist of the Church of St. Francis Xavier in West Sixteenth street, through the courtesy of the Rev. Father J. B. Young, director, most agreeably entertained a few specially invited guests with an organ recital Thursday afternoon. He played variations by Thiele; prelude from The Deluge, by Saint-Saëns; allegro from the Fifth Symphony, by Widor; allegro, op. 18, in F sharp, by Guilman, and Paraphrase of the Easter Hymn, by Baptiste. As strongly as ever did his rare temperament make itself manifest, and his aggressiveness was at certain stages of his playing startling.

M. Dethier will give a private organ recital Wednesday afternoon, May 8, at 4 o'clock. Admittance will be restricted to organists and organ students, who may obtain cards of admission by applying at Novello's music store, 21 East Seventeenth street, or at St. Francis Xavier's College, 30 West Sixteenth street. The program for the occasion will be:

Concerto in B flat (first allegro).....Händel
Sixth Sonata (choral varié).....Mendelssohn
Fugue in A minor.....Bach
Idylle.....G. M. Dethier
Theme and variations. }

(By request.)

Seventh Symphony (final movement).....Widor
Prelude of Francisus.....Tinel
Arranged by G. M. Dethier.

Pie Jesu (tenor solo).....G. M. Dethier
Mr. Pearo Arenicibia.

Veritas mea (quartet).....G. M. Dethier
Mrs. J. Edings-White, Miss Beatrice Hayes, Miss M. C. Creeden,
Mr. P. Arenicibia.

First Symphony (first part).....Guilmant
Romance in C.....G. M. Dethier
(For violoncello and organ.)

Fifth Symphony (allegro cantabile).....Widor
Symphonic Ode.....G. M. Dethier
Organ and Orchestra.

Mrs. Becker's Talk on Shakespeare.

THE Avon Club for the study of Shakespeare closed its season on the poet's birthday, April 23, with a reception at the home of Mrs. Moffatt, No. 30 West Forty-seventh street, at which the main feature of the program was a talk by Mrs. Gustav L. Becker on "Ballads and Ballad Music Illustrating Shakespeare," the musical illustrations conducted by Mr. Gustav L. Becker. The lecture was one of unusual interest, dealing with the many ballads and folk songs, often of remote antiquity, mentioned or introduced by Shakespeare in his plays—a subject to which the lecturer has devoted several years of research, here and in England. A number of these quaint and interesting songs were admirably given by Miss Zetti Kennedy, soprano, and Miss Grace Preston Hodgkins, contralto, in the course of the talk; Mr. Becker playing several characteristic dance tunes of the period, arranged for the piano.

The Avon Club, of which Mrs. Jennie de la M. Lozier, formerly President of Sorosis, is president, is one of the leading Shakespeare clubs of the city, and its applause and approval, which were unreservedly given, speak well for the success of the lectures, which are the work of the young couple.

Barcelona.—The first of five concerts organized and directed by V. d'Indy has taken place and met with encouragement. The works performed were those of Bach, Des Touches, Rameau, Gluck, Haydn and Mozart.

Eisenach.—The Wagner Museum will be transferred from Vienna to Eisenach about the middle of the month of May and then opened to the general public. Mr. Oesterlein has reduced the price to 85,000 marks and payment has been made in full.

Copenhagen.—The opera Cleopatra by Enna had a better success at Copenhagen this season than it had on its first production last year. This is ascribed to a better division of the rôles. The work has been accepted by the management of the Berlin Opera.

Oscar Franklin Comstock,

Assistant Organist of St. Bartholomew's.

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MARIE VANDERVEER GREEN, Prima Donna Contralto; Concerts, Oratorios, Musical Festivals.

MRS. KATHERINE BLOODGOOD, Contralto; Concerts and Oratorio.

GEORGINE VON JANUSCHOWSKY, Dramatic Prima Donna of the Imperial Opera House, Vienna; for a short season in America.

MARIE BARNARD, Prima Donna Soprano; Concerts, Oratorio, Etc.

MRS. FANNY BLOOMFIELD ZEISLER, Pianist; her first appearance in America after her European triumphs; Orchestral Concerts, Recitals, Etc.

MYRTA FRENCH, Prima Donna Soprano; Opera and Concerts.

ELISE FELLOWS, Violinist; her first season in America; Concerts and Opera.

MAX HEINRICH, Baritone; Oratorio, Concerts, Song Recitals.

LILLIAN BLAUVELT, Prima Donna Soprano; Concerts, Oratorio, Musical Festivals.

CHARLOTTE MACONDA, Prima Donna Soprano; Concerts, Oratorio, Opera, Etc.

CURRIE DUKE, Violinist; Concerts and Recitals.

ELEANOR MEREDITH, Prima Donna Soprano; Concerts, Oratorio, Etc.

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MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 791.

NEW YORK, WEDNESDAY, MAY 1, 1895.

THE Merrill Piano Company, of Boston, is manufacturing a truly beautiful piano in all respects. The scale is remarkable and a triumph of the piano maker's art.

MR. ALBERT WEBER, of the Weber Piano Company, is expected back in New York this week, coming from a long as well as a very successful trip in the interest of the Weber Piano Company.

THOMAS F. SCANLAN, otherwise the New England Piano Company, is selling more pianos at retail in Boston and New York than any other Boston and New York firms are selling. This has also been the case since January 1. As this the truth it might as well be printed.

IT is becoming more and more apparent that the house of Alfred Dolge & Son is one of the greatest institutions in the musical industry of the globe. Its universal expansion is one of the features in the history of music of the period identified with the last quarter of a century.

LAST week we had a good deal to say of the new style Vose pianos, and since then we have seen them again and are fortified in our opinion, as formerly expressed. They are sure to sell in larger quantities than any previous styles turned out by the Vose & Sons Piano Company.

THE pianos of Blasius & Sons, of Philadelphia, are really among the most beautiful instruments made to-day, and we mean beautiful in the technical sense. They have a great musical tone; the touch is sympathetic and quickly responsive, and the cases are artistic. Fine piano, that Blasius!

WE regret to announce the death last Saturday, April 27, of H. I. Kimball, of Atlanta, Ga., who died at the residence of his brother, Mr. E. N. Kimball, of the Hallet & Davis Company, 81 Harvard avenue, Brookline, Boston, aged 65. The late Mr. Kimball was President of the Jurors at the World's Columbian Exposition, Chicago, and was known as one of the most enterprising citizens of Atlanta. He was a man of broad views and a vast experience, amiable and generous in disposition, and full of energy and ambition.

SOME time early last year certain trade papers that have no interest in their own columns stated that the senior editor of this paper had a pecuniary interest in the Shaw Piano Company, of Erie. The statements were, of course, untrue and absurd. Last week we were told by responsible parties in the trade that it was rumored that the senior editor of this paper had a pecuniary interest in a Boston piano company. This is also, and as a matter of course, untrue and absurd. It is strange that no other trade editor is ever accused of a similar crime.

MR. F. TOLEDO leaves for Europe to-day on the steamship New York in the interests of the Æolian organ abroad. This is his second trip to Europe for the Æolian.

A GOOD many trade men express astonishment when they go into the works of Comstock, Cheney & Co., at Ivoryton, Conn., at the magnitude of the business that is apparent on every side. Of course the Comstock-Cheney action is known by name to every piano manufacturer in the country, but few people realize the fact that this action is one of the most used in the United States.

THE rapid progress made by the Boston piano firm of Poole & Stuart is one of the inspiring movements that are welcome to young piano manufacturers, who see in it that there are many opportunities still open in the trade for new firms that understand how to make a good piano. The progress of Poole & Stuart is due to the excellencies, the merits and the appearance of the Poole & Stuart piano.

"NO" telegraphs Mr. E. A. Potter on Monday to us in response to a wire inquiring whether the new Chicago corporation, the Hallet & Davis Company, had secured the lease he holds on the property corner of Wabash avenue and Jackson street. Full particulars of this new Hallet & Davis Company of the West will be found in our Chicago trade letter. We congratulate all parties to the arrangement, which promises to develop into a great institution.

THE removal of the Chase Brothers Company's Chicago branch house to the large building on Wabash avenue and Congress street is of more than ordinary significance in view of the present trade situation in the great Western metropolis. The Chase Brothers Company follows the Steinway house at once in the southern movement on the avenue, and as the company is determined to operate on a large scale in the Chicago retail trade we can all look forward to still greater activity in the direction taken by it.

THE forthcoming catalogue of the autoharp to be issued by its general selling agents, Alfred Dolge & Son, will be one of the greatest catalogues ever issued from any press in New York city. It will have a value aside from its mere commercial use, as the artistic element is largely present. Some of the best work of several of the best known New York illustrators will be presented in colors, and while each picture will be an advertisement of the autoharp, the artistic value of its production clears it of a commercial appearance.

THE Prescott Piano Company, of Concord, N. H., writes us that it has adjusted the suit brought against the company by the Emerson Piano Company for infringement of the pin block system used in the Emerson pianos and on which the latter company holds letters patent. It will be recalled that the suit was brought against several houses on the same issue, the Prescott case being a sort of test or preliminary one, and its adjustment "to the satisfac-

tion of both companies," as the Prescott Piano Company writes, may mean that the others will reach a satisfactory culmination within a short time.

THE Starr piano, made by the Starr Piano Company at Richmond, Ind., is to-day one of the great popular Western pianos which dealers can handle with confidence and with the consciousness that the instrument will give thorough and complete satisfaction. That position has been attained by the Starr Company after years of struggle and a desire to produce a satisfactory musical instrument. It takes years for a piano to attain a reputation and it must fundamentally deserve its reputation before it can get it. The Starr piano has secured this reputation and is now enjoying benefit.

THE reed organ trade has been interested for the last fortnight or longer in the reports that have been current as to three organ concerns joining the ranks of organ men who make pianos. The Fort Wayne Organ Company, the Farrand & Votey Organ Company and the Newman Brothers Company, of Chicago, have been mentioned as the movers in the matter. Of these only one will admit the truth of the statement—the Fort Wayne Organ Company.

The Newman Brothers Company says that it is not contemplating such a step at present, which leaves it open for its future consideration, and the Farrand & Votey Organ Company write specifically: "There is absolutely no foundation for the report that we are about to manufacture pianos."

Mr. L. E. Thayer, of the Fort Wayne Organ Company, who was in town last week, says of his concern: "Yes it is true that we are about to embark in the piano business. We were not quite ready to announce the fact, but since it is being talked of the facts may as well come from headquarters to avoid all misunderstandings and misrepresentation."

"We are merely following in the footsteps of the great majority of organ makers, who have found that it is advantageous to have a piano of their own make or one under their control with which to supply the trade that handles our organs."

"It means a greater concentration of business, and consequently a stronger hold on the dealer by the manufacturer; or, in other words, it is more advantageous that we should supply a dealer with both instruments, and make it unnecessary for him to divide his interests between two manufacturers."

"Besides this the organ business has assumed such a relation to the piano business, both in the department of manufacturing and in the distribution of wares, that it is a positive advantage to an organ making concern to have a piano bearing the same name as their organ to supply the customers which at some time or are other sure to want a piano to replace the organ."

"Our piano will bear the name 'Packard,' and will be a good instrument to be sold at a fair price. It will be well made, of course, but it will not be loaded down with patents and improvements and 'selling points.'"

"It will be for the present made in a portion of our organ factory, but if the experiment proves successful we shall start another building to be devoted entirely to that purpose."

IMPORTANT

Copyright Decision.

NOVELLO, EWER & CO.,

VS.

O. DITSON CO.

A Celebrated Case Decided.

THE United States Circuit Court of Appeals for the First Circuit has sustained the decision of the lower court in the celebrated copyright case of Littleton v. Ditson. We herewith publish the sustaining decision in full:

UNITED STATES CIRCUIT COURT OF APPEALS.

FOR THE FIRST CIRCUIT.

No. 111. October Term, 1894.

OLIVER DITSON COMPANY,

v.

ALFRED H. LITTLETON, ET AL.

Appeal from the Circuit Court for the District of Massachusetts.

BEFORE PUTNAM, WEBB AND ALDRICH, J. J.

OPINION OF THE COURT.

April 25, 1895.

PER CURIAM.—We are satisfied with the conclusion of the Circuit Court in this case and adopt the opinion of the learned judge of that court, except that we do not deem it necessary to investigate the history of the bill which resulted in the copyright statute of March 3, 1891, 26 Stat. 1106, under the question in these proceedings, or to determine how far that history is pertinent to the construction of the act.

The case deals with copyright matters alone, which are only the musical parts, or notations, of complainants' publications. We are not called on to consider a case in which more than the notation is covered by a copyright.

That musical compositions, as such, differ in the view of the copyright law from books, as such, necessarily follows from the fact that when musical compositions were first made copyrightable the penalty for infringing was made expressly and distinctively other than that for infringing the copyrighted book—Act of February 3, 1831, Sections 6 and 7, 4 Stat. 437, 438. And it so stands in the present statute, Act of March 3, 1891, Sections 7 and 8, 26 Stat. 1107. There are other particulars in which the statutes make the same distinction, but in this one the result is unavoidable. What were copyrighted here were clearly musical compositions and nothing else, and the distinction thus made by these penal provisions cannot be maintained unless the result reached by the Circuit Court is accepted.

The word "lithograph" found in the proviso in Section 3 of the statute under consideration, represents only a subdivision of the matters embraced in the word "print" in the same section, which gets its meaning and limitation, for the purpose of this statute, from its immediate association with the words "engraving, cut." This is emphasized by the third section of the act of June 18, 1874, 18 Stat. 78, which expressly limits the word to pictorial illustrations or works connected with the fine arts. Moreover, the introduction of the proviso by the words "in the case" constitutes a legislative selection from what precedes it, and shows that the qualifying effect of the proviso was intended to be limited to a part only of the things named in the body of the section. These words necessarily make the whole section in pari materia.

It is true that in some parts of the statutes the words "book, print and musical composition" refer to the intellectual conception as the essential element, and in other parts may refer more particularly to the material form in which it is expressed; but nowhere does either element exclusively exist, because no intellectual conception is copyrightable until it has taken material shape. Therefore there is no reason for holding that the use of the words "book, photograph, chromo, or lithograph" in the proviso involves a departure from the distinctive idea appertaining to either

in other parts of the statutes touching the subject matter of copyright.

If the statutes were of doubtful meaning, the history of the bill, the omission of the words "dramatic composition" from some of the provisions of the statutes, the contemporaneous construction by the departments or officers of the United States, and perhaps other propositions urged upon either side, might have weight, but in a case so clear as the one at bar we do not deem it necessary to invoke such aids or to note the conditions or limitations under which such considerations should weigh in the interpretation of doubtful statutory visions.

The decree of the Circuit Court is affirmed.

The case was brought to determine the meaning and to interpret the copyright act of 1891. In that act one of the conditions of securing copyright on a book of literature makes it clear that the book must be manufactured in the United States. But as to musical compositions, many of which are in book form, there was some doubt as to the meaning of the act, and to determine this the friendly suit of Novello, Ewer & Co. against Oliver Ditson & Co., technically known as Littleton v. Ditson, was instituted.

The two decisions—the first in the Circuit Court of the District of Massachusetts, and the second in this Court of Appeals (and this is a final decision)—would seem to indicate without a doubt that in the case of musical compositions the manufacturer of the same need not be in the United States in order to secure copyright here.

Shortly after the act was passed English and other publishers took the ground that they had a right to manufacture abroad and copyright here, and with the exception of a few compositions which have been reprinted for the sake of testing the law, they have not been molested in their assumed right, which the courts now sustain. The recent decision, however, will make no material difference and will not to any extent affect the foreign music publishing industry, for it has for the last two or three years, availing itself of its assumption, been conducted on this basis.

The ultimate effect of this decision on the American music publishing business is problematic, but there is no doubt whatever that in the competition now to be enforced by the laws of trade it will to some extent prove detrimental, for it permits foreign music publishers to secure copyright protection on their works in this country by simply paying the 50 cents fee without going to any expense of making plates or printing or otherwise manufacturing or producing here. All they have to do is to send over their copies, which are manufactured abroad very cheaply, as we all know, and which are made from the very same plates from which they print for their home markets.

Of course the great contention of protection and free trade enters here as an argument, and there will be some people—in fact there are some already among the musicians—who claim that this decision will be of vast benefit to the musical people here, as it will give them their sheet music at cheaper rates; that the music publishers have made millions of dollars out of the American musicians because they were free from competition with European publishers, and that a great portion of the future millions will now pass into the hands of the musicians.

On the other hand, it is claimed that the American workman in the music publishing houses will be necessarily compelled to reduce his income, and that the profits will be limited to such an extent that the business will have to be done in large quantities in order to be productive of profits. This would bring us down to some primitive economic discussions which we are not prepared to enter into.

It has not yet been understood why any discrimi-

nation should be made against music publishers and printers while there was none made against book publishers and printers. On the face of it it seems unjust that such a discrimination should exist, but we fail to see where any remedy can be applied under existing conditions. The American spirit of invention and enterprise will probably be brought into play now to produce musical publications in such a manner and with such advantages as to make it profitable on general principles.

Special Announcement BY THE Mason & Hamlin Co. CONCERNING THE ÆOLIAN.

We reluctantly announce that we have decided to discontinue our ÆOLIAN Department, owing to the demands of our Piano Department for more room.

Since our removal to our new building, 146 Boylston street, Boston, our piano business has increased beyond our expectations, and, while we give up the agency of the Æolian,

We assure our patrons and the public we do not withdraw our indorsement of it, but on the contrary wish it the success it deserves in its new quarters.

The change takes place May 1st, 1895. Very respectfully,

MASON & HAMLIN.

THE CHANGE.

THE Æolian will from this date be controlled in Boston by the M. Steinert & Sons Company, whose Providence house has been doing a large trade in Æolians. The Boston house will no doubt make a specialty of it and develop the business with its usual energy. In addition to this all the Steinert branches Portland, Lowell, Worcester, New Haven, Springfield, Bridgeport—will handle the Æolian.

—Mr. A. H. Fischer, of J. & C. Fischer, is suffering from an attack of biliousness.

—Mr. L. Grunewald, Jr., of the Baus Piano Company, has returned from a New England trip.

—Mr. "Nate" M. Crosby, superintendent of agencies for Mr. Freeborn G. Smith, is in the West.

—Mr. Otto Wissner sprained his leg last Friday, and is hardly able to get around, although he is at work as usual.

—Mr. Edward P. Mason, president of the Mason & Hamlin Company, of Boston, is expected here to-day.

—G. E. Foster, of Rochester, N. Y., telegraphs us under date of April 26 that the judgment for \$4,140 against Haines Brothers, which was spoken of in our last issue, has been vacated.

—The Maine Music Company, Chase & Leach proprietors, at Rockland, Me., is selling out at auction. There is no other business house selling pianos in this town, the population of which is about 8,000.

—Mr. E. E. Long, formerly of the firm of L. E. Clark & Co., Detroit, has assumed the management of the Western Michigan branch of Whitney-Marvin Music Company, at No. 110 Monroe street, Grand Rapids.

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.

WILLIAM MASON—They possess a tone full and sonorous, and at the same time of sympathetic and musical quality.

GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.

THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player.

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PHILADELPHIA CONDITIONS.

ANY judge going through the Philadelphia situation will be urged to ask himself: "What object is there in ruining the piano business?" for there is evidence on all sides that everything is being done to destroy the future profits and usefulness of the trade in that city by the trade itself. The means used are the epitome of recklessness. "Anything to beat a competitor" is the cry, and firms are constantly beating themselves in their attempts to beat competitors.

One of the very worst evils is the habit of allowing large prices for old, second-hand pianos and even organs. A customer having an old, trashy box which it would not pay to repair, can have all kinds of fancy prices offered as a part payment on a new piano, and the box, worth for commercial purposes nothing at all, will be accepted as a first payment. Although this evil is not relegated to Philadelphia, although it is an evil national to the piano trade, nowhere is it so radically apparent as in that city. There are old second hand square pianos in Philadelphia piano rooms offered at \$50, for which \$200 were allowed on pianos sold at \$350; pianos that cost wholesale \$150 at the factory. We are not referring to isolated instances, but to instances common to the trade in that city.

If there is to be any healthy future to business in that town this nefarious method of driving up into fictitious figures the value of old pianos and pulling down the prices of new instruments must cease. It must cease, and it can be made to cease by the action of one or two strong houses who will boldly explain this method in public prints and in their business literature.

The long winded instalment business is another harrowing evil and, in fact, a curse to the Philadelphia trade, and the instalments run without interest. To think of an instalment account running for years without interest; to think of hundreds of instalment accounts running without interest! Western piano men simply smile at the simplicity of dealers who conduct business on such a plan. In the West, at least, the long winded instalment plan has the compensation of bringing in its wake six, eight and ten per cent. interest, whereas in Philadelphia last week a woman purchased a new cheap upright for \$175 at \$7 a month, requiring twenty-five months to pay off and no interest to pay. The dealer paid \$115 for the piano in New York. How much profit did he make? The truth of the matter is that that particular dealer, or any dealer who would make a transaction of that kind, is not entitled to credit. Not only does he kill his own business, but he recklessly contrives to kill the piano business in his section at the same time.

The instalment business is conducted in Philadelphia without rhyme, reason or rule. Anyone setting out to purchase a piano on instalments can control the methods of payments in accordance with his own wishes—the moment he gives an inkling that he has been around in the various warerooms. It is abominable; it is an abomination to the trade. It degrades the business as a business.

How can this condition be changed? By the action of one or two prominent firms who will use the press and their own literature to demonstrate to the public that it cannot expect good pianos on such terms as are generally given. It must be a campaign of education on the part of a few firms against this wholesale destructive method, which is killing off profits and destroying the Philadelphia piano trade.

Another great and growing evil is the Philadelphia maligning system. Generally throughout the trade the brotherhood of man is an unknown quantity, and good fellowship does not exist except at times during the few hours of a trade dinner and a few hours subsequent thereto. But in the Philadelphia trade the traducing of competitors has assumed a malignant type—as doctors would call it. In most cases it is from a legal point of view libelous; from a moral point of view infamous. No one is spared; there is no consideration shown toward anyone, and even those houses that deny the accusation have salesmen in their employ who follow out the plan unknown to the firm themselves. It is a campaign of personal slander.

Who will have the moral courage to institute a reform in this feature of the business? Remedy? Why, certainly there is a remedy. It must begin from the top; it must emanate from the leading firms, who must give strict orders that no salesman be allowed to speak in a derogatory manner of any firm; that no competing firm or piano shall be mentioned; that no

personal allusions whatever shall be made. If this plan be introduced by two or three firms only, the slander system will die a very natural death, and it must die if Philadelphia trade is to survive as a healthy component of the general piano trade.

All these rather serious defects, the result of an overwrought competition nourished chiefly by the past years of commercial depression, have made Philadelphia trade uncommonly profitless and ungrateful. The firms are just now suffering as much from the general effects of the Philadelphia system as from the unusual dullness in trade, and it would not surprise us to find, at any moment, some attempt made at a combined action on the part of the better class of dealers to put an end to the present unsavory and distasteful methods; for they are distasteful to the men who have a true conception of the ultimate greatness and splendor of the piano trade of the future. Something must be done by these men to purify the conditions at present prevailing in the music trade of our sister city.

A REMARKABLE TESTIMONIAL.

[Copy.] NEW YORK, January 3, 1895.

Messrs. Steinway & Sons, Piano Manufacturers, New York City;

GENTLEMEN—It gives me great pleasure to acknowledge the receipt of the invoice for the Steinway grand piano which I lately selected for my wife, together with the welcome information that it has been forwarded by the steamship *Normannia* to my home in Genoa.

I beg to inclose my check for the amount specified, with thanks.

Wherever music is loved, in Italy as in America, the name of your honored house represents the highest perfection of the art of piano making.

All connoisseurs agree in praising the exquisite quality and magnificent volume of the Steinway tone, and the responsive and sympathetic touch which awakens it.

I have chosen and selected by preference your piano from the instruments of other manufacturers, as it is the only one which fully satisfies the artistic feeling of the true musician, the only one that affords him the means of complete musical expression.

It is a glorious instrument. Yours truly,

(Signed) L. MANCINELLI.

MASON & HAMLIN—HOFFMAN.

AS announced last week the Mason & Hamlin Company has sold out its Kansas City branch to Carl Hoffman. The latter gentleman, who is one of the most successful dealers of the Southwest, will handle the Mason & Hamlin piano and the Mason & Hamlin organ as leaders, and will of course control their sale throughout a large portion of the territory heretofore worked by Mason & Hamlin's Kansas City house. The balance of territory belonging to this branch will now be turned over to the Company's larger house at Chicago, under the able management of Mr. James K. M. Gill, to whom, as is known, was

chiefly due the great success achieved by the Kansas City branch. This is obviously a good move, both for Mason & Hamlin and for Carl Hoffman.

NO SUCCESSOR YET.

UP to date the Everett Piano Company, of Boston, has not selected a successor to the late Colonel Moore in the position of factory superintendent, although a large number of applications are in hand. Mr. Lee, the president of the John Church Company, of Cincinnati, is in Boston and will remain for some time, and there seems to be no special hurry in securing a superintendent.

The fact is that the factory is in such excellent condition, the esprit du corps of the workmen is so admirable, and the mechanism and equipment in such thorough shape that no immediate demand for an operative head exists. There are also certain rules and principles underlying the institution that it can continue to produce pianos without interruption in large quantities for some time to come under the immediate control of the president of the mother company—the John Church Company.

We believe the output during April averaged twelve pianos a day, although we have no official figures. This would indicate one of the largest piano purveying establishments of the Union, for there are very few that produce in excess of this average at the present time.

The Octavo Pedal.

MR. GEBHART and Professor Wittich are showing the possibilities of the octavo pedal in connection with the A. B. Chase piano in the Eastern States. They were in Williamsport and Sunbury, Pa., last week, and will be in the State of New York during the month of May. The A. B. Chase Company has always shown a great deal of interest in their dealers' welfare, something dealers are respecting and welcoming. All dealers are interested in this octavo pedal, whether they handle the A. B. Chase piano or not, on the ground that they should know the strength of their competitors.

The Stewart Banjo Contest.

SOME time ago Mr. S. S. Stewart, the banjo manufacturer, of Philadelphia, Pa., offered a banjo to be voted for by the readers of the *Dramatic News* to the most popular banjoist in America. The instrument is beautiful, one of the best Mr. Stewart turns out. A great deal of interest is expressed in the contest by professional people, the votes at the present time aggregating about 8,000, with Della Fox in the lead and A. A. Farland a close second. The contest will close shortly.

Seaverns Actions

THAT is an exceedingly strong advertisement of the G. W. Seaverns Piano Action Company in to-day's issue of this paper. It should not only be read, it should be studied. These Seaverns actions certainly tell their own story in their own history, and it constitutes a strong argument in their own behalf. The record is remarkable.

—D. W. Karn, of Woodstock, with son and daughter, have left for Europe.

—Mr. Primer, with George P. Bent, of Chicago, leaves for Europe from this port to-day.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

THE BRIGGS PIANO

GOES TO

Lyon, Potter & Co.

WE are constantly meeting with new, striking and far-reaching events in the progressive element of the piano trade—events which indicate that new lines of development and of trade expansion can be found by those who are wide awake and intelligent and whose views are not hampered or impeded by traditional prejudices.

In the study of all these interesting phenomena of the piano trade certain firms loom up quickly as representatives of the modern idea; certain houses instantly claim our recognition as the heralds of progress in the trade, and they are the houses that will stamp their individuality upon the future of the trade.

Lyon, Potter & Co., of Chicago, is a firm which to-day must be ranked as one of the militant leaders of the modern piano trade of the West. This house has, after passing with glory through the obstructions of youth and of a terrible panic, stepped forward as an aggressive factor in the piano trade, and will, with the occupancy of its palatial new home this month, become a national piano house, having outgrown its local character. The work it has accomplished during the few years of its existence has been marvelous when all things are considered.

We are therefore pleased to record another progressive step just taken by this firm. We denominate it progressive because whenever a great piano firm allies itself with a progressive, modernized piano the step is progressive, and this new step is the acquisition of the Briggs piano.

The Briggs Piano Company, of Boston, has been for some time past advancing its interests all over the country in a logical and mercantile manner, although at all times recognizing the peculiarities of piano trade methods. In fact the company is fully alive to all the contingencies and emergencies of the piano trade as to-day constituted. The attention of the trade has consequently been focused upon this house and its instruments to a degree not heretofore experienced by the concern.

It is therefore not a great surprise to find the progressive firm of Lyon, Potter & Co. assuming the representation of the Briggs piano. The alliance seems to us natural and apparently a conclusion of events that were tending to merge with each other.

The auspices under which the Briggs piano will hereafter be handled and disposed of in Chicago will tend toward a still more rapid development of this instrument all over the country. But in addition to the move in itself the arrangement just concluded between the two firms is another indication of the fact that the men of the piano trade who are in sympathy with its new development are becoming associated in common interests more closely every day.

The first order was for two carloads of Briggs pianos.

A Compact Cat.

THE KELLER BROTHERS & BLIGHT COMPANY's new catalogue is out and is just what one would expect from that successful house. It is small enough to fit handily in the pocket and yet between its covers it is exceedingly comprehensive. Styles B, K, E, G and H are illustrated through the use of excellent electro-types.

The reading matter is on the page facing each cut, and is short and to the point. Just enough is said about each piano to make the casual reader absolutely acquainted with the

manufacturers' claim for the piano, and no words are used in telling what other people think of it excepting a very flattering report from a jury of forty and signed by the foreman of that jury, and a reproduction of a diploma taken by the Keller Brothers' piano at the New York and Pennsylvania Inter-State Fair.

It is seldom that so compact a book goes out from a piano manufacturer, and in this respect it is a good deal of a model.

Steinway's Victory.

THE amateur billiard stars of the Liederkrantz Club wound up an entertaining month of tournament games last night at the big club house in East Fifty-eighth street with the jolliest sort of a banquet and distribution of prizes. There were ten contestants all told at straight rail billiards. The games were handicap, Charles Steinway, the club favorite, playing scratch at 250, and the weakest player at 100. Steinway, despite his handicap, came out victorious and was the star of the evening.

Fifty enthusiasts were at the banquet with him, with President William Vigelius at his right. William Steineke, a most felicitous toastmaster, set the flow of oratory going, after each diner had received a souvenir in the form of a tiny miniature of a billiard table imported from Paris. Loving cups were presented to the four leaders, Steinway, Klinke, Fred Rohe and Rudolph Schaefer. A booby prize, a toy baby in a cradle, was presented to Rothman, the last man, who astonished everybody by responding to the presentation speech with the wittiest reply of the night.

Maurice Daly spoke for the professionals and Fred Oakes followed with a neat speech acknowledging a cup presented in recognition of the gentlemanly manner in which he had represented the club in the recent interclub tourney at the Brooklyn Assembly Rooms. Oakes was winner of the club tourney in 1894. Speeches were also made by Messrs. Van Bernuth and Referee Müller. The latter received as a prize a mahogany box filled with the most expensive cigars in the market. After the banquet Daly gave an exhibition of fancy billiards in the club billiard hall.—*New York Sun*, April 30.

Kranich & Bach's Traveler.

SAN FRANCISCO, April 23, 1895.

Editors *The Musical Courier*:

I HAVE read with the greatest interest the various articles your valuable paper has brought from time to time in regard to trade matters and the general outlook for the future.

As far as your humble servant is concerned, I haven't got quite ready yet to sell harps to the angels, but when that time comes I expect to get my share of their trade. I am still selling pianos in the land of the living, and that is good enough for me.

The time has not come yet when pianos are sold for cash only "to the dealers," but having just finished my trip through the whole South, Texas, Arizona and California, I find trade in a much healthier condition than it has been for years past, and failures in the piano trade among the dealers have been very few considering other branches of business in the country.

There is a sign for the better all around.

With best regards, I remain,

Yours very respectfully, FELIX KRAEMER.

—John Friederich, the violin manufacturer, is suing his wife for divorce. He alleges adultery.

—The Weaver Organ Company, of York, Pa., has just received an order from New Zealand for 26 of its most expensive styles of organs.

—Gervaise Hudon, dealer at Quebec, Canada, has assigned with liabilities aggregating \$40,000, offset by estimated assets placed at \$75,000.

—Paine & Henderson is the firm name of a new house in Painesville, Ohio. The house will handle pianos, organs, small goods and musical merchandise.

—George Cassidy, of L. A. Young & Co., of Schenectady, N. Y., and F. R. Reynolds, with Frank W. Thomas, of Albany, N. Y., narrowly escaped drowning two days ago while driving over a rickety bridge in the vicinity of Schenectady. The bridge gave way beneath them, and both were precipitated into the water. A beam almost knocked the life out of Reynolds, but he managed to save the life of Cassidy, the latter being little the worse for the accident, although Mr. Reynolds lies in a critical condition.

Musicians affirm that no piano is satisfactory unless the "feel" of the Action is in harmony with their technical requirements. The Roth & Engelhardt Actions made at St. Johnsville, N. Y., "feel" right and are thoroughly satisfactory to the artistic sense of a musician.

Another "Rotten" Stencil.

LYNN, Mass., April 25, 1895.

Editors *The Musical Courier*:

Kindly inform us what kind of a piano the Steinberg, Boston, is and who is the maker.

We understood that Mr. J. J. Swick made the N. Y. Steinberg, but we are in the dark as to the quality and maker of the Boston Steinberg. Yours, E. O. GREEN.

THERE is no factory run under the name of Steinberg or Steinberg & Co. in New York, in Boston or anywhere else in the world.

Any piano labeled or stenciled Steinberg or Steinberg & Co. or Steinberg & Sons is a piano whose name does not indicate its origin, and is in consequence a stencil fraud piano.

These pianos are made in the lowest order of scab factories, of the poorest material and the cheapest workmanship, and are sold in lots to unscrupulous persons at \$75 each or less.

They are pianos only in that they bear the outward shape of that instrument, and they are in no way musical instruments. They are put upon the market with the deliberate intention of misleading ignorant people—probably in this case with the intent to have the false name confused with the name of Steinway—and any dealer who so lowers himself as to buy one and offer it for sale should be drummed out of town.

The "Grunewald" Stencil.

Inquiry comes to us from several sources in New Orleans asking as to the paternity of a piano offered for sale in that city under the name of "Grunewald." We are unable to give our questioners any inkling as to the location of the "Grunewald" factory—in fact, we do not believe that there is a factory in existence operated by anyone bearing that name.

The instruments are probably bought by the Grunewald concern in New Orleans from some New York or Chicago factory. There are, unfortunately for the legitimate piano trade, several of these concerns who make pianos upon which they are ashamed to put their own names, but who will put the name of any purchaser upon the fallboards.

The "Grunewald" is doubtless in this class. It is not a stencil fraud piano like the Steinberg referred to above, because the word Steinberg is simply concocted for the purpose of confusing people with the word Steinway, but it is a plain stencil piano bearing the name of a dealer who does not manufacture it, and who should plainly state to his patrons that it is a cheap instrument that does not bear its own name.

HOW many salesmen know all about pianos other than those they are selling? It is to be doubted if 25 per cent. of the retail piano salesmen of the United States know all the names of pianos manufactured in the United States, let alone the merits and demerits of each make.

Almost all the salesmen who know all the pianos made in the United States, and know them intimately in detail as well as in name, are getting large salaries, and are of the class of men dealers are anxious to keep.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

It appears to us, after a visit to the spot, that the Hardman piano will be handled with greater energy than ever by Henry Steinert in Philadelphia. It looks to us as if there is going to be some business of large dimensions done there in the Hardman.

Liabie to Open Anything.

MR. FREEBORN G. SMITH is liable to open anything in the piano line from a piano factory to a supply house, but that is no reason that because he goes to a piano manufacturer's factory he is buying the p. m. out. He may be going to collect a bill or to solicit his custom for cases—custom that he has not or has had. Neither is it to be inferred that he is going to open a wareroom in the street he is seen walking through, whether in New York, Brooklyn, Boston, Baltimore, Washington, Philadelphia, Newark, Jersey City, Hoboken or Chicago. He has warerooms in pretty nearly all these towns anyway, and although he has a penchant for opening warerooms and the genius to keep them open he is not signing contracts every day for buildings to do his business in.

All this apropos of several rumors regarding Mr. Smith opening warerooms in various countries, counties, cities and wards, ranging geographically from Siberia to California, as one travels West.

Mr. Smith is liable to talk about a wareroom in Honolulu, and then open one in Hoboken, or the proposed new State of Superior, so there is no sign to go by, and all this talk is superfluous. One thing though: he is pretty liable to succeed wherever he opens anything. That proves his business acumen.

Announcement.

MENDELSSOHN, Pa., April 20, 1895.

ON the 15th inst. I severed my connection with the Carl Barckhoff Church Organ Company, Salem, Ohio, and will not be responsible, in any manner, for either their contracts or their work in the future.

I have opened a factory in this place, with all the machinery formerly used by Mendelssohn Piano Company, and many new additions, and am fully equipped for the building of church organs.

Hoping to be favored with your influence and patronage,
Very respectfully, CARL BARCKHOFF.

Boardman & Gray's Style B.

BOARDMAN & GRAY, of Albany, N. Y., commonly known as the "Old Reliable," have made a hit with their new style B. This style of piano, as has been told before in an issue two weeks back, is one of the handsomest uprights Boardman & Gray ever turned out, and that is saying a great deal, for their work is too well known to need further comment. The designing of the case is the work of an artist.

Uniformity in design, massiveness without ponderosity, has been studied, and the cheeks, trusses and pilasters reflect this thought. All the panels are hand carved, and are in complete harmony with the other parts of the instrument. The height of this style B is 4 feet 9 inches.

Boardman & Gray have revised many of their styles, and are to-day in the best of shape to handle their wholesale business.



STYLE B.

BOARDMAN & GRAY.

SEE NOTICE ELSEWHERE.

Last Notes Paid.

YESTERDAY the last notes of the old Braumuller Company came due and were promptly paid. This leaves the concern clear of all old obligations. Congratulations are extended to the Braumuller concern, for this piece of work has been accomplished during the frightfully dull months just past. Mr. Otto Braumuller is now at the Mount Clemmons springs in Michigan, seeking relief from a bad attack of rheumatism. While he has been away Mr. Turner has been indefatigable in his efforts to promote the interests of the business and to reach the result accomplished yesterday.

The Braumuller Company is ambitious and some good things may be expected in the future.

"No Old Stock."

A TRADE man calling on Mr. Samuel Hazelton the other day casually remarked: "I don't see any old pianos around here; that is, any old styles of Hazelton pianos—styles that date back to 1893."

"We have no old stock," said Mr. Hazelton. And that is correct. You can go into Hazelton Brothers' any day and find the stock fresh and good.

This applies with equal force to any agent handling the Hazelton piano. The house believes in having an agent sell his stock rapidly and order more rather than fill his

warerooms with goods that may be disposed of two or three years hence. "No old stock" is characteristic of Hazelton, and is well appreciated by all Hazelton Brothers' agents.

By Wire From Chicago.

CHICAGO OFFICE OF
THE MUSICAL COURIER, 225 Wabash avenue,
April 30, 1895.

THE Hallet & Davis Company are now in consultation with E. A. Potter of Lyon, Potter & Co., for the purpose of securing the southwest corner of Jackson street and Wabash avenue, and the negotiations will probably go through.

Julius Bauer & Co. have secured a plot of ground on Dunning street, between Southport avenue and the Chicago, Milwaukee and St. Paul Railroad, and will build a factory there as soon as the plans are completed.

J. O. Twichell takes the Poole & Stuart in place of the Briggs, which goes to Lyon, Potter & Co.

—C. F. Grobman & Son, who for many years have been in the music business in Milwaukee, Wis., at 208 Third street, have moved into new quarters at 432 Broadway.

—The Miller Organ Company's factory at Lebanon, Pa., narrowly escaped destruction through a fire next door to the works on April 24. The fire was in a planing mill. It was only through great efforts on the part of the Miller Organ Company's employees that the blaze did not spread to the company's factory.

Men are judged by their actions——so are Pianos.

100,000 PIANOS are judged by the SEAVERNS actions.

Thousands of these PIANOS have been in use for many years.

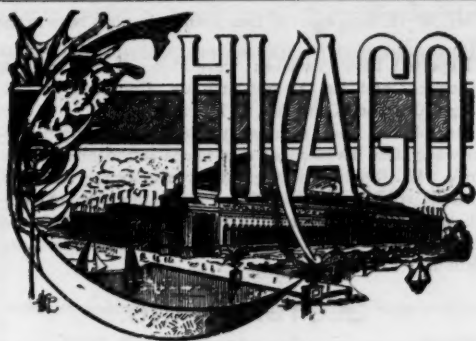
They all give satisfaction, and they all have the SEAVERNS action.

Much more need not be said, except that the

SEAVERNS PIANO ACTIONS

are manufactured at CAMBRIDGEPORT, opposite Boston, by the

G. W. SEAVERNS PIANO ACTION CO.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 236 Wabash Avenue,
April 27, 1895.

THE deal between the Hallet & Davis Company, of Boston, and the Schaeffer Piano Company, of Chicago, and a syndicate of Chicago parties, which latter consists of about a dozen wealthy gentlemen, has been consummated, so far as all the preliminary arrangements are concerned. An application has already been made for a license to incorporate the company. It will be called the Hallet & Davis Company of Illinois.

Mr. R. K. Maynard, one of the intelligent men in the trade in this city, who has been for many years with Messrs. Estey & Camp, will be the treasurer and manager of the new company. Mr. Harry D. French, who has also been connected with Messrs. Estey & Camp, will have charge of the retail department, and we think quite possibly also that Mr. Harry Strong, who has also been associated with the Estey & Camp concern, will be connected with the new house.

The wholesale portion of the business will be begun at once. The capital stock of the company has been placed at \$150,000. Mr. I. N. Rice is entitled to the credit of engineering this deal through. Mr. Geo. Cook, of the Hallet & Davis Company, of Boston who will be president of the company, will be in the city on Monday, when all the legal requirements will be complied with. This is the deal which has been referred to many times in these columns, and was recently spoken of again as a house which was liable to be started as a combination between a Boston manufacturer and a Chicago manufacturer.

Up to the present time no store has been secured by the new Hallet & Davis Company, but there are several which are available of which possession can be had at once. In order to make the distinction quite clear it must be ex-

plained that the Hallet & Davis Company is an Illinois corporation, and that the Hallet & Davis Piano Manufacturing Company, which is the legal title of the Boston concern, is a Massachusetts corporation.

The Hallet & Davis piano has been handled for some time by Lyon & Healy, who have been officially notified of the new move, and who have relinquished, as a matter of course, the control of the piano.

It is generally admitted that this new organization will have a far-reaching effect in the trade, particularly upon a number of firms directly. It will require the selection of a new force at Estey & Camp's establishment, and this again must necessarily affect those houses from whom the new element must be drawn. Piano men, unlike poets, are not born, but made, and piano men must succeed piano men. Lyon & Healy will probably select another piano as a successor to the Hallet & Davis, and the new company will also handle other pianos besides the Hallet & Davis and the Schaeffer. Mr. Rice will be on the board of directors. The incorporators are: Mr. Harry D. French, Mr. Charles H. Weston and Mr. Leroy D. Thoman.

Give a Chattel Mortgage.

It is reported that the Ford & Charlton Music Company, of Omaha, Neb., has given a chattel mortgage for \$4,000, which means, of course, a very uncomfortable position for the company.

A Small Strike.

A few misguided men have seen fit to begin an incipient strike at the Kimball factory. It has often been said that "some people cannot stand prosperity," and in a certain degree this quotation might apply to the men we speak of, because if they knew when they were well off they would surely refrain from making for themselves trouble under the existing circumstances. So far it does not look as though the trouble would amount to anything. There are about 800 men still working in the factory, and if these strikers knew what is best for them they would be working there too. They have known nothing of the depression in business, but they cannot be blamed for that. They work in a factory that shows no indications of bad times.

The Kimball factory is a beehive, and the building of new additions to it recently probably stimulated some of the men to believe that they ought to have a share of the profits of the business. The company does not know what it is all about, as so far there has been no demand made for anything.

Conover Piano Company.

The retail business of the Chicago Cottage Organ Company, of this city, will be run under the name of the Conover

Piano Company. The new down stairs store is 40 feet in width and something like 100-odd feet in depth, and will be handsomely fitted up in accordance with the first-class trade which the house will cater for. The new store will probably not be in full running order before about May 15, but at that time it is expected to see something handsome and quite up to the standard of some of the very elegant warerooms which Chicago contains.

A Small Suit.

The landlord of the store at 580 North Clark street has sued Mr. A. H. Rintelman for the rent of the premises, the lease of which stood in the name of Mr. A. H. Rintelman, personally, and not in the name of the Rintelman Piano Company, which is a separate institution. As it was utterly impossible to keep pianos in a store which was said to be constantly flooded by water, and as virtually the Rintelman concern were evicted by reason of its being untenable, it is at least questionable as to whether Mr. Rintelman can be held to his lease.

The case has already been before the justice twice, and each time has been deferred by request of the plaintiff. It comes up again next Tuesday morning.

Have Made an Agency.

The Thompson Music Company have taken the agency for the Colby piano for this locality. The collections for the Julius N. Brown Company, which house, as is well known, were the representatives of the Colby piano previously, will be in charge of Mr. Julius N. Brown for the present at least.

There have been quite a number of Colby pianos sold in this neighborhood. It will be remembered that several different houses have had a hand in disposing of more or less of them, and the Julius N. Brown Company had quite a fair business with the instrument. It would, therefore, seem as though the agency for this particular piano would be worth something.

The Change in Kansas City.

News was received last week, just at the last moment, of the change in Kansas City. The purchase of the Mason & Hamlin branch store there by Mr. Carl Hoffman, of Leavenworth, Kan., is referred to. There is still one more piano to be added to the list which was sent, and that is the Emerson. It is also agreed by Mr. Hoffman that he carries the Mason & Hamlin organ, and that only for that district.

Mr. Detrick, who recently left Chicago for the purpose of taking charge of this branch store in Kansas City, will return to this city and be connected with the Mason & Hamlin branch store here. It is understood that Mr. Hoff-

WE respectfully call the attention of the dealers and music loving public in general to the fact that we are manufacturing Pianos of the very Highest Grade and unexcelled in Tone, Touch and Solidity of Construction; and to dealers desiring a Piano for a leader we can confidently say that there is none better than the

Malcolm Love Pianos.

OUR present production is the very finest ever offered and our facilities for manufacturing are unsurpassed. We are offering inducements worthy your investigation. Write us for our new Catalogue and prices.

Office and Factory, WATERLOO, N. Y.

man will make Kansas City his permanent place of residence.

A New Factory.

Mr. J. V. Steger has been bearing in mind for a long time an idea of building a more extensive plant in Columbia Heights. He will now proceed to carry it out by building directly across the street from his present factory one which will be mostly used for the construction of the Singer piano.

This new factory will be 60x150 feet and will contain all the improvements necessary to make it a first class plant.

Mr. Steger is out of town at present and he may possibly visit the East before he returns to Chicago.

Changes His Location.

There is no doubt that arrangements have been completed by which Mr. T. G. Fischel, who has up to just recently been the manager of the retail department of the Chicago Cottage Organ Company, will take a position as business manager of the Nathan Ford Music Company, of St. Paul, Minn. Considering the circumstances under which the Chicago Cottage Organ Company have been doing business, the warerooms being located on the second floor, Mr. Fischel has made a success of it. Otherwise the Chicago Cottage Organ Company, with the full concurrence of Mr. Nathan Ford, of St. Paul, would not have agreed that Mr. Fischel should assume the position previously mentioned, as general manager of the Nathan Ford Music Company.

The Removals.

All the different houses who are about to move have their stakes pulled and some of them are well under way already. These different houses have all been mentioned so recently that it is hardly necessary to recall the names.

Some time ago, about the time the lease was signed, the removal of the house of S. Brainard's Sons Company was referred to. We will simply repeat the information which was given then by saying that this house will move from 145 Wabash avenue to 153 Wabash avenue on May 1. Messrs. Kops Brothers have just removed from No. 215 Wabash avenue to No. 24 Adams street. They will hereafter carry a sample stock of pianos, and will undoubtedly do a little retail business in the city.

New Russell Factory.

The contract has been let for a seven story and basement factory, 50 feet front by 80 feet deep, for the Russell Piano Company. The new factory will be at 249 and 251 South Jefferson street.

Personals.

Mr. Jos. T. Leimert, who has been for several years connected with the concern of Julius Bauer & Co., during which time he has proved to be a very efficient salesman, will take a position with the Conover Piano Company about the middle of May, or as soon as they are ready for business in the new downstairs warerooms.

Mr. S. L. Nelson, who is a very successful salesman among our very large Scandinavian population, did not, as heretofore stated that he might, make his arrangements with a St. Paul house, and has returned to Chicago, where he will remain, but it is not certain as to which house he will be connected with as yet.

Mr. John H. Ludwig, of Messrs. Ludwig & Co., of New York city, is making his annual tour among his agents. From a lengthy conversation with Mr. Ludwig we are inclined to believe that he understands thoroughly from the beginning to the end the art of manufacturing pianos. We

were also impressed with his great salesmanship abilities. These two points of which we speak are sufficiently proven by the fact that this comparatively young house is already manufacturing about 40 pianos a week, and that it has already succeeded in securing some of the largest and best houses throughout the United States to represent its goods. Mr. Ludwig stated that his concern were thinking seriously of adding two stories to their factory in New York city.

Mr. J. O. Twichell returned this week from a six weeks' stop in California. He is exceedingly well impressed with the possibilities of that great State, and more particularly with the locality in which he made his longest stay (Los Angeles and its surroundings).

Mr. M. J. Chase has just returned from his visit to Richmond, Va., where he made arrangements, as stated in our last letter, for the establishment of a house to represent the Chase Brothers Piano Company, of Muskegon, Mich. For the present his son-in-law, Mr. Brennan, will have charge of the interests there, and as the piano has an excellent reputation in that locality, we believe the new house will be a success.

Mr. A. G. Cone, of the W. W. Kimball Company, who has been spending quite a length of time in California, has just returned this week. Mr. Cone did not go out on business. It was simply a matter of pleasure and a rest. He did, however, do some business while he was gone, and succeeded in stimulating some of the Kimball agents by suggestions on the way of advertising. It will be remembered that Mr. Cone has charge of the advertising department of the Kimball Company and that this department has been reduced to almost a science. That it is a very important feature of a business has long been conceded and Mr. Cone seems to be eminently fitted to have charge of this department of the business.

Mr. E. S. Conway, who has just made a quick Eastern trip, returned also this week. Mr. Conway says he finds business very good back East and on this trip got as far East as Boston.

Mr. Fred Meyer, representing the Wissner piano, was in the city this week visiting their agent here, Mr. Cross.

Mr. W. H. Poole, of Poole & Stuart, Boston, Mass., is making a Western trip and stopped in the city several days. He says business is good. His pianos are handled in this city by the Schultz Piano Company over on the West Side, which company is doing a very excellent business with these instruments, is selling them at good prices, and will use, if the proportion so far keeps up for the rest of the year, pretty nearly a hundred Poole & Stuart pianos this year. Mr. Schultz is a very young man, but a very successful salesman, and we presume that it is no secret that he is heavily backed by Mr. J. O. Twichell.

Mr. E. G. Sherman, of the Sherman Music House, of Butte, Mont., is in the city, and will go East. He says that in his district the mines are running and business is very good.

Mr. Albert Weber, of the Weber Piano Company, of New York city, was in the city on Thursday. Mr. Weber represents doing an excellent business at every point at which he has touched, and is thoroughly satisfied with his trip.

Mr. Herman Leonard, representing Messrs. Alfred Dolge & Son, is still in town.

Mr. Theo. Mosher is now a salesman with the Conover Piano Company.

Mr. Leopold Heerwagen has just returned from the Pacific Coast. Mr. Heerwagen probably did some business over there for the Farrand & Votey Organ Company, as he seldom goes out without accomplishing something.

Mr. W. H. Heighton, of Des Moines, Ia., has been in the city.

Expected here this week were Oscar Curtaz, of San Francisco, and Mr. Knight and Mr. Campbell, of the Knight-Campbell Company, of Denver, Col.

Mr. John W. Reed returned to the city the early part of the week after his pleasant experience in the city of New York. Mr. Reed received great attention while East, and with his usual modesty attributes it as a compliment to the whole Chicago music trade, which he was virtually representing, as president of the Chicago Music Trade Association.

LESTER PIANO.

BY the fall the Lester Piano Company, of Philadelphia, will have its factory, situated at Lester, Pa., on the Chester branch of the Reading Road, near Philadelphia, enlarged so as to enable the company to double its output. The Lester Piano Company is in earnest, and proposes to make pianos in large quantities in the future, giving its business a wholesale character of large dimensions.

The Lester piano is an instrument of prime selling features, which can be handled by dealers with comparative ease, chiefly because of its brilliant and attractive tone and the appearance and finish of its case work. On the floor of a piano wareroom the Lester looks well, and will always prove a focus to the customer. It can be introduced to the attention of buyers without the apology so frequently necessary with many pianos.

The company is prepared to dispose of territory in many sections to good and reliable dealers who are inclined to treat a piano with loyalty.

Judgment Against Henry W. T. Steinway.

ON Friday last Judge Stover in the Supreme Court fixed the amount of the judgment rendered by him against Henry W. T. Steinway, the plaintiff, in his case against William Steinway and Steinway & Sons to compel the latter to sue the former for alleged profits made while William and Theodore Steinway were private owners of Steinway's Pianofabrik, Hamburg, from 1880-1889, said business having been merged into that of Steinway & Sons, New York, in 1889.

As will be remembered, Judge Stover dismissed Henry W. T. Steinway on the merits with costs after a full trial, deciding that plaintiff was not entitled to equitable or any other relief.

The amount of the judgment entered up against Henry W. T. Steinway in favor of William Steinway is \$1,928.35. The decision of Justice Henry R. Beekman in the Supreme Court in the last suit of Henry W. T. Steinway against the directors of Steinway & Sons, tried in February, may be expected about the middle of May.

—Mr. J. A. Norris, traveling for the Mason & Hamlin Company, was in Boston last week.

—E. W. Furbush, of the Briggs Piano Company, Boston, reached Chicago last Monday from the East.

—Mayor Howes, of the Hallet & Davis Company, Boston, was in Pennsylvania last week.

Blasius Pianos.

THE ARTIST'S DREAM OF PERFECTION REALIZED.

THE TONE OF THE BLASIUS PIANOS IS MOST WONDERFULLY SWEET AND FASCINATING. IS PRONOUNCED BY ARTISTS, CRITICS, CONNOSIEURS AND THE EDUCATED PATRONS OF MUSIC TO BE ABSOLUTELY PERFECT. THE BLASIUS PIANO IS IN CONSTANT USE BY MR. THOS. A. EDISON, THE GREATEST LIVING AUTHORITY ON SOUND, IN HIS EXPERIMENTING LABORATORY AT LLEWELLEN PARK.

Catalogues mailed upon application.

WHOLESALE:

THE BLASIUS PIANO CO.

WOODBURY, N. J.,

EIGHT MILES FROM PHILADELPHIA.

BLASIUS & SONS,

1101-1103, 1119 Chestnut Street,

PHILADELPHIA, PA.

200 TREMONT ST.,
BOSTON.

Main Offices and Boston Warehouse,
200 Tremont St.,

98 FIFTH AVENUE,
NEW YORK.

"PIANO HEADQUARTERS."

NEW ENGLAND PIANOS.

"ROPES OF SAND" AND "HOUSES OF STRAW" CANNOT ENDURE.

Success Attained by MERIT is Continuous.

Over 60,000 NEW ENGLAND PIANOS Made and Sold—{ AN INDEX OF PUBLIC OPINION.

Durability, ...

Elegance, ...

Originality. .

THE WORLD
DOES
NOT
STAND
STILL.

THE HERO OF LOHENGRIN.

Up-to-Date Testimony.

BOSTON, April 17, 1895.

NEW ENGLAND PIANO CO.:

GENTLEMEN—The Upright Piano of your manufacture which I am using at my apartments during my engagement in "Rob Roy" I consider equal to any piano I have ever used during my musical career.

It affords me much pleasure to inform you that I am pleased with its musical quality of tone. The touch of the action is elastic, and as a whole the piano is very pleasing to me.

Congratulating you upon the high position you have attained in the manufacture of pianofortes, I beg to remain,

Yours truly,

BARRON BERTHALD.

THE TENOR WHO SAVED LOHENGRIN.

Perfection ...

of Touch ...

and Tone. . .

NEW ENGLAND
PIANOS
ARE
UP
TO DATE. . .

IF YOU HAVE NOT EXAMINED OUR LATEST
PRODUCTION YOU DO NOT KNOW THE

NEW ENGLAND PIANO.

New England Piano Co.,

FACTORIES: GEORGE, GERARD and HOWARD STS., BOSTON HIGHLANDS.
Boston Warehouse, 200 Tremont St.

WAREHOUSES:

200 Tremont St., Boston; 98 Fifth Ave., New York; 262-264 Wabash Ave., Chicago; 26, 28, 30 O'Farrell St., San Francisco.

262-264 WABASH AVE.,
CHICAGO.

OUR MOTTO:

A Satisfied Customer Is the Best Advertisement.

26 to 30 O'FARRELL ST.,
SAN FRANCISCO.

Æolian Literature.

THE Æolian Organ and Music Company shows remarkably refined taste in the two latest brochures issued. They are publications of an intellectual order and of true commercial and artistic literary value, with such typographical adornment as becomes the subject matter. We shall probably publish extracts from these pamphlets, and in the meanwhile would suggest that persons inter-

ested in that unique instrument, the Æolian, should send for the brochures and study them. They are worthy of careful consideration.

Another Farrand & Votey Organ.

THE Farrand & Votey Organ Company, of Detroit, Mich., have just closed a contract for a large pipe organ for the Presbyterian Church of Richfield

Springs, N. Y. This instrument is to be erected in memory of her husband by Mrs. Emmons Blaine.

A GENTLEMAN who has sold pianos North, South, East and West and followed the music business in every branch or subdivision of a branch for the last 25 years is open for a position; the present one he has had for seven years, till change of climate has become a necessity of health. In addition to knowledge of the business—including office work and correspondence—he has had the reputation of one whose life has been clean. A manager's position would be acceptable. Address "Piano Man," THE MUSICAL COURIER office.

List of Legitimate Piano Manufacturers in the United States.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

APOLLO PIANO CO.
MANUFACTURERS OF
FINE PIANOS
IN 5 AND 7 1/2 OCTAVES
ADDRESS: PRICES & CATALOGUE
APOLLO PIANO CO. BLOOMSBURY N.J.

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BEHR BROS. & CO. PIANOS.

Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.

THE BLASIUS PIANO CO.

(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.

WOODBURY, N. J.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

J. & C. FISCHER—Manufactured by J. & C. Fischer, New York. (See advertisement.)

GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

THE ELEGANT
Erard
PIANOS & HARPS
FACTORIES: SAGINAW, MICH.
NEW CATALOGUE JUST ISSUED.
ADDRESS **FRANK H. ERD**

FOSTER PIANOS.

MANUFACTURED BY

FOSTER & CO.,

ROCHESTER, N. Y.
HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

HARDMAN & LA GRASSA—Manufactured by Hardman & La Grassa, New York. (See advertisement.)

HAZELTON BROTHERS—Manufactured by Hazelton Brothers, New York. (See advertisement.)

HENNING—Manufactured by Henning Piano Company, New York.

HOUSE & DAVIS PIANO CO.,

CHICAGO.

Factory: Desplaines, Ill.

Superior Tone and Finish.

IVERS & POND—Manufactured by Ivers & Pond Piano Company, Boston.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS

KELLER BROTHERS—Manufactured by Keller Brothers & Blight Company, Bridgeport, Conn.

KIMBALL—Manufactured by W. W. Kimball Company, Chicago, Ill.

KNABE—Manufactured by Wm. Knabe & Co., Baltimore, Md.

KRAKAUER BROS. PIANOS.

Factory and Office:
159-161 E. 126th St., New York.

Warerooms:
115-117 E. 14th St., New York.

KRANICH & BACH Grand, Square and Upright
... PIANOS ...

Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most Celebrated Instruments of the Age. Guaranteed for five years. *Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.*

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

KURTZMANN—Manufactured by C. Kurtzmann & Co., Buffalo, N. Y. (See advertisement.)

LINDEMAN—Manufactured by Lindeman Piano Company, New York.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., WATERLOO, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

LUDWIG & CO.—Manufactured by Ludwig & Co., New York. (See advertisement.)

MARSHALL & WENDELL,

1853. PIANOS. 1895.

Exquisite Tone! Durable Qualities!
ALBANY, N. Y.

MASON & HAMLIN—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

McCAMMON—Manufactured by McCammon Piano Company, Oneonta, N. Y.

MEHLIN—Manufactured by Paul G. Mehl in & Sons, New York. (See advertisement.)

MERRILL—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

NEEDHAM—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

NEWBY & EVANS—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

NEW ENGLAND—Manufactured by New England Piano Company, Boston. (See advertisement.)

WE MANUFACTURE THE

POOLE & STUART PIANOS.

Dealers will find them just what they want.

5 Appleton St., BOSTON, MASS.

THE RUSSELL PIANO CO.

Succeeding Stark & Strack Piano Co.,

171 & 173 S. Canal Street,
CHICAGO, ILL.

ADAM SCHAAF,

MANUFACTURER OF PIANOS

Factory: 398 & 400 West Monroe Street.
OFFICE AND SALESROOM:
276 WEST MADISON ST.,
CHICAGO, ILL.

SCHAEFFER—Manufactured by Schaeffer Piano Company, Chicago.

SCHIMMEL & NELSON—Manufactured by Schimmel & Nelson Piano Company, Faribault, Minn. (See advertisement.)

SHAW—Manufactured by Shaw Piano Company, Erie, Pa.

SHONINGER—Manufactured by B. Shoninger Company, New Haven, Conn.

The SINGER.

THE BEST PIANO TO HANDLE.

—MADE BY—

THE SINGER PIANO CO.,

235 Wabash Avenue, CHICAGO, ILL.

SMITH & BARNES PIANO CO.,
MANUFACTURERS OF
UPRIGHT PIANOS.

FACTORY:

471 CLYBOURN AVENUE, CHICAGO.

SEND FOR OUR NEW CATALOGUE

SMITH & NIXON—Manufactured by Smith & Nixon, Chicago.

SOHMER—Manufactured by Sohmer & Co., New York. (See advertisement.)

STARR—Manufactured by Starr Piano Company, Richmond, Ind. (See advertisement.)

STECK—Manufactured by Geo. Steck & Co., New York. (See advertisement.)

THE CELEBRATED

STEGER PIANOS

Containing the Techniphone Attachment.

STEGER & CO.,

Factories at Columbia Heights.

OFFICE AND WAREHOUSES:
Cor. Jackson St. and Wabash Ave., Chicago, Ill.
All mail should be sent to the office.

Send for Catalogue.

STEINWAY—Manufactured by Steinway & Sons, New York, London and Hamburg. (See advertisement.)

STERLING—Manufactured by the Sterling Company, Derby, Conn. (See advertisement.)

STRICH & ZEIDLER—Manufactured by Strich & Zeidler, New York. (See advertisement.)

STUYVESANT—Manufactured by Stuyvesant Piano Company, New York.

TRYBER & SWEETLAND

Manufacturers of the

LAKE SIDE PIANO,

Nos. 246, 248 & 250 West Lake Street,
CHICAGO, ILL.

VOSE—Manufactured by Vose & Sons Piano Company, Boston.

WEBER—Manufactured by Weber Piano Company, New York. (See advertisement.)

WEBSTER—Manufactured by Webster Piano Company, New York. (See advertisement.)

WEGMAN—Manufactured by Wegman Piano Company, Auburn, N. Y. (See advertisement.)

WESER BROTHERS—Manufactured by Weser Brothers, New York. (See advertisement.)

WHELOCK—Manufactured by Wm. E. Wheelock & Co., New York.

WISSNER—Manufactured by Otto Wissner, Brooklyn, N. Y. (See advertisement.)

Schaff Bros. Co.
PIANOS.

Nos. 126 to 130 N. Union St., Chicago, Ill.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be
amply repaid by a careful investigation.NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

Factories
DERBY, CONN.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREROOMS:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREROOMS:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

Mehlin Pianos

Are the Most Improved &
BEST SELLING
HIGH GRADE PIANOS.
Strictly of the Highest Class and
just what you want for a LEADER.

Have you seen
OUR PATENT
INVERTED
GRAND

Western
Factory
Minneapolis Minn.

Paul G. Mehlin & Sons
461-463-465-467 W. 40th St.
COR. 10th AVE. NEW YORK

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we
challenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

FACTORY: Southern Boulevard, East 133d, East 134th Streets
and Trinity Avenue.

WAREROOMS AND OFFICE: 113 East 14th Street.

BOARDMAN & GRAY PIANOS

ESTABLISHED 1837

FACTORY AND WAREROOMS:

543 to 549 BROADWAY, opposite Depot, ALBANY, N. Y.

SEND FOR PRICE ON OUR SPECIAL STYLE B.

ORGAN PIPES.

Wood and Metal Flue and Reed. Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847. READING, MASS.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LXXX.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

TRENTON, N. J., April 17, 1895.

Mr. Charles Austin Bates:

DEAR SIR—Was interested in the letters of Mr. E. E. Root and yourself regarding the advertising of special price on pianos. Let me confirm your view in the matter. There may be one contrary "case" would take "that price as a starting point and march off to other music stores first," but that would be about all. And serve him right if he did. He would simply have his walk for nothing, that is, if the price advertised was really a special price. Besides, if he did come back, he would be a firm advocate of that firm ever after. He'd talk of that special price to others. He'd KNOW it was the lowest. Human nature dictates that we shall buy where we can get the best goods for the smallest sum, and I can see no reason why the principle should not apply to the piano trade in as great a measure as to any other. Every storekeeper seems to think that what applies to one branch of business would not suit his. That's a fallacy; been proved so many a time and oft. If I want a piano (and, by the way, I do) I should certainly buy it where I could get it the cheapest, and if any dealer in pianos offers me a special price, a lower one, I shall not meander all around the town to call on the other fellows first. I write advertisements for a hatter; we advertised special prices for two weeks; we sold the goods we advertised. I write for a grocer; we advertised special prices for one day; we sold the goods. I write for a ladies' trimming store, and every time we advertised special prices on any goods, there was somebody in the store before it had been opened half an hour. I guess pianos would sell just as readily if they were advertised at special prices, at least as readily as if those special prices were NOT advertised. Let Mr. Root try it; he'll be satisfied.

Yours "for better advertising."

WM. WOODHOUSE, JR.

I submit the foregoing letter for the consideration of piano dealers who do not believe that the piano business should be governed by the same rules which are applicable to all other mercantile enterprises.

When a dealer harps on the feature of low prices, I can see no reason why he should not say what they are, though of course I am not prepared to say that it is wise to make the argument entirely or very strongly on this feature. There is one difference between the piano business and the dry goods business. Generally the merchant's responsibility for a piece of calico ends when it is sold. It certainly ends pretty shortly after that. There is no telling when the piano dealer's responsibility is going to stop. He gives a guaranty for five years or longer, and even after that time he frequently has to look after the piano more or less without charge. Of course that costs money and he has to have money for it. The dealer who gets a long price for his pianos can afford to take a good deal more pains with them after the sale than the one who gets the dry goods profit. There are plenty of people who are willing to pay a good

price for good service, if they understand that they are going to get the service.

I would take one ground or the other. I would either advertise low prices and tell what those prices were, or I would talk very little about prices, and very much about quality and reliability.

This advertisement of Baldwin & Co. comes from Cleveland, Ohio. It is not a good ad., because it does not tell anything definite about the pianos, nor about the Æolian.

PIANOS

Before moving to No. 110 N. High St.,

APRIL 1.

We will close out all our stock that we can at reduced prices. Large stock to select from. Call and see the

ÆOLIAN!

—SOLD BY—

D. H. Baldwin & Co.,

20 East Broad Street.

Tuning and Repairing.

A great many people do not understand the Æolian, even after they have read a number of pages of solid print. In this case, I would rather take in the space occupied by the one big word and have printed solid type there, telling something about the instrument.

While I am talking about the Æolian, I want to mention a piece of printed matter which the Æolian Company has recently published. It is as handsome as anything I have seen recently. The title is A Royal Road to Music. The booklet is 7x5½ inches, and comes in a lavender hued envelope, made out of the same paper which constitutes the cover of the book. The cover is printed in purple and gold. The inside of the book is on cream colored paper. The text and some of the illustrations are in purple, with plenty of gold ornaments. The combination is very beautiful and very rich. Nobody can see the booklet without being impressed by its elegance, not to say gorgeousness. I know of no concern which publishes handsomer printed matter than the Æolian Company. They seem to look entirely at the results, and not at all at the cost of the undertaking. If a thing is to be done at all they believe in doing it in the best possible manner. Everybody who has an eye for the beautiful and who cares to see an excellent piece of advertising matter should send to the Æolian Company for one of these new booklets.

WHEELING, W. Va., March 29, 1895.

Mr. C. A. Bates:

DEAR SIR—I inclose several ads. of this concern. You may notice that border and type are same in each case. At all the paper offices here we own our own distinctive borders and fonts of type, and no other advertisers in the several papers are allowed to use them.

Yours, &c.,

H. A. VOSSELER,

"Baumer's ad. man."

The advertisements sent are strikingly displayed and

very well written. Here are two, which are perhaps a little bit long, but they are particularly good, for all that.

Marrying a Wife

Resembles buying a piano, inasmuch as you take both for better or worse for a lifetime, and expect one to wear as well as the other. You don't marry your wife from the lowest crust of society; why should you select your piano from among the "cheap and nasty" makes? A "dependable" piano and a fair price are synonymous.

Every Young Married Man

Will swear that his bride is the most perfect being in the world—every owner of a Krakauer believes that his piano is a little bit the best piano on this green earth. That happy knack of pleasing every one is the distinctive characteristic of the Krakauer. You may depend upon it, the Krakauer piano is

All
Right.

F. W. BAUMER
and
COMPANY.

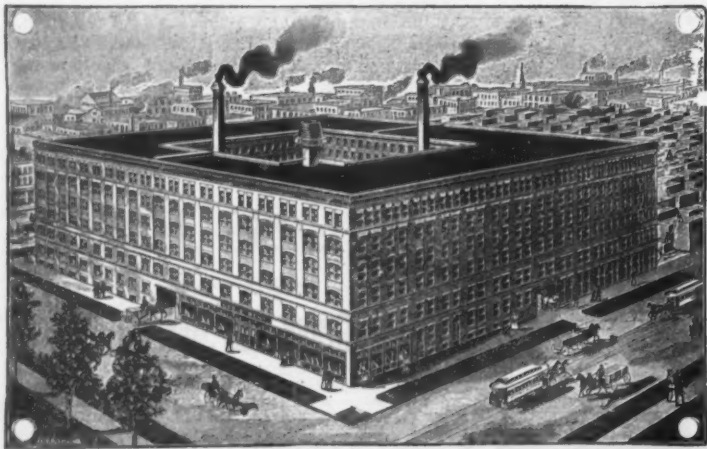
WE KNOW

That cost is not the first consideration in the purchase of Pianos. Before all else comes quality, and quality and price are twin brothers, just the same bigness. Yet many buyers buy unreliable makes and pay, 50 per cent. too much for them as cheerfully as the man in the circus pays 50 per cent. too much for lemonade. But why be reckless? We'll hit your fancy in GOOD pianos, the Krakauer, for instance, and what we save you, you can stuff down in your job pocket till Fall when that little crumpled "wad" will open out and smile in your face like summer sunbeams.

F. W. Baumer
and
Company.

Just by way of variety, here is a bad advertisement from Mr. House, of Wheeling. It's bad on the face of it, so that

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.

few comments are necessary. The people who are interested in prize fighting are not likely to be interested in pianos. This may not be absolutely true, but most people think it is. The supposition is that pianos are sold to the

CORBETT,**The Champion Fighter!**

Won and retains his title for supremacy in his particular line through constant effort, hard work and untiring energy.

EMERSON,**The Champion Piano!**

is the result of continuous improvement, under the skillful hands of the best mechanics, for nearly fifty years, and is now the acknowledged LEADER of First-Class Pianos.

FOR SALE ONLY BY

C. A. House,

1324 AND 1326 MARKET STREET.

better class of people, and another supposition is that the better class of people is not interested in prize fights. Ask 'most anybody you like what they think of these two propositions and ninety-nine in a hundred will agree with them. This being the case, I think I would talk about my business exclusively in the newspaper and leave the prize fighting out.

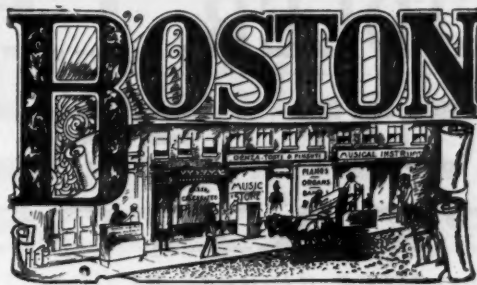
From Columbus, Ohio, comes this very plain, straightforward advertisement, which I think ought to accomplish the object for which it is intended:

PIANOS

I have too many pianos in store. I wish to make repairs and must have the room. In order to move them quick I have marked down in plain figures on each piano about 20 uprights. This is the greatest cut in piano prizes ever made in Columbus. Nearly all standard goods. Don't fail to see them. Prices range from \$75 to \$375. A reduction of about \$100 on each piano. The sale will last until the whole lot is sold.

W. H. GRUBS,

44 North High Street.



BOSTON OFFICE OF THE MUSICAL COURIER,
17 Beacon street, April 27, 1895.

BUSINESS this week is very quiet, not to say dull. There is little of news to mention, as in the majority of cases it would only be a reiteration of who is in town and who is not.

Mason & Hamlin Company.

Mr. E. P. Mason, Mr. H. L. Mason, Mr. J. A. Norris and Mr. Chas. Becht attended the music festival at New Bedford on Wednesday, when Martinus Sieveking, the new Holland pianist, made a great success, and was received in a demonstrative manner. The Mason & Hamlin grand used by him more than fulfilled the requirements.

The Mason & Hamlin piano is used exclusively by the Boston Festival Orchestra during its tour.

Mr. John A. Norris has been in Boston the past few days equipping himself for another extended tour in the interests of this house.

The retail business of Mason & Hamlin for the month of April has been in excess of the corresponding month in any year before.

This house received a cablegram from Leyden, Holland, this week for 30 of its finest instruments.

Vose & Sons Piano Company.

Mr. Oscar Curtaz, of San Francisco, who has been in town for several days this week, and who has the agency of the Vose piano in San Francisco, paid a visit to the factory. He was much interested in everything and greatly surprised at the size, &c.

Ivers & Pond Company.

A cablegram was received this morning from Mr. Handel Pond announcing his safe arrival in England.

The entire piano trade is greatly interested in the new door at the Ivers & Pond warerooms. It has been in course of construction for several weeks, and business being rather dull many of the dealers take a walk up Tremont street to see how it is progressing. The style of architecture is Gothic, to correspond with the building. From present indications it would seem as if another week would see the door completed.

Mr. C. F. Hanson's opera Princess Phosa, that has just been given in Worcester, attracted considerable attention,

and half a dozen people from New York came on to witness the performance. Among them were Mr. Hugo Sohmer, of the Sohmer Piano Company, Mr. Marshall and Edward E. Rice. Mr. Almon Fairbanks, of the Boston house of C. F. Hanson & Co., attended with his wife. The opera scored a great success.

The Virgil Practice Clavier Company has opened a new wareroom at 160 Boylston street, with H. S. Wilder as agent.

Mr. Charles W. Jordan, who has been with the Mason & Hamlin Company for 18 years, had charge of the "traveling" piano at the New Bedford Festival.

Addison Sanford, a tuner for the Everett Piano Company, aged 23, died on Thursday at Belchertown, Mass. He had only been ill a short time with quick consumption.

There are five piano warerooms in New Bedford, all of them showing signs of prosperity and enterprise. E. B. Chase & Co. have the agency for the Mason & Hamlin, the New England and the Schubert pianos.

E. Boden, Jr., has the Knabe, Baus, Behr Brothers, Prescott and McPhail, Ivers & Pond pianos and Wilcox & White organs.

Wm. Boardman, who has two stores, carries the Shoninger, Hallet & Davis, Briggs and Norris & Fletcher pianos.

B. F. Cottelle, who has recently added the Weber piano to his line of instruments, also has the Fischer.

D. J. Sullivan is agent in that city for Chickering & Sons and Woodward & Brown pianos and the E. P. Carpenter organs.

Ex-Governor Fuller came down this week to see the new warerooms of the Estey Company, with which he was much pleased.

In Town.

Oscar Curtaz, San Francisco, Cal.

Ex-Governor Fuller, Brattleboro, Vt.

Chas. Becht, New York.

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FORT SMITH, Ark., April 19, 1895.

Editors *The Musical Courier*:

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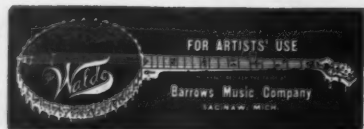
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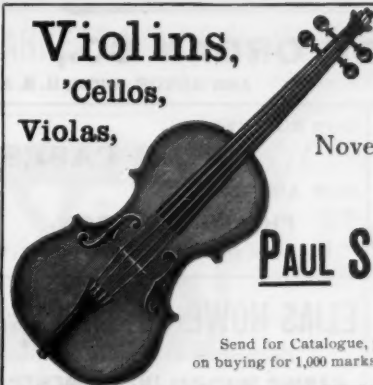
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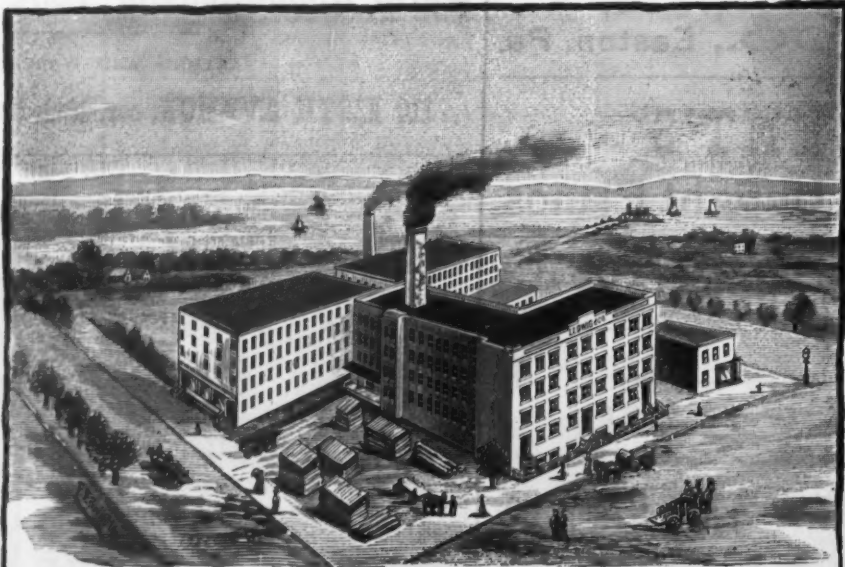
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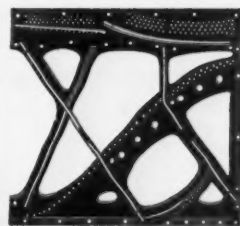


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